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Vol.I Part 2 (SANSKRIT, PALI, PRAKRIT AND APABHRAMSA)

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कृपया पुस्तक के ऊपर कोई निशान आदि
न लगायें ।

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पुस्तकालय
गुरुकुल कांगड़ी विश्वविद्यालय, हरिद्वार

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पुस्तक— वितरण की तिथि नीचे अंकित है। इस तिथि सहित २० वें दिन तक यह पुस्तक पुस्तकालय में वापिस आ जानी चाहिए। अन्यथा १० पैसे के हिसाब से विलम्ब–दण्ड लगेगा।

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A History of World Civilization by J. E. Swain (Hindi tr.)
An Encyclopaedia of Indian Literature (1982)
World Perspectives on Swami Dayananda Saraswati (1984)
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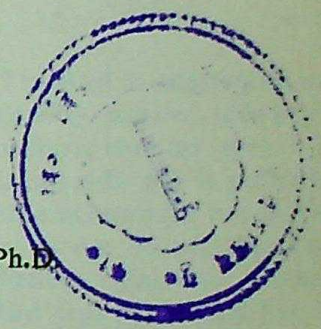
Sanskrit, Pali, Prakrit & Apabhraṁśa



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International Association of Sanskrit Studies

MITTAL PUBLICATIONS
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First published in 1982

Revised and Enlarged Edition, 1987

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Published by

K.M. MITTAL
MITTAL PUBLICATIONS
B-2/19-B, Lawrence Road,
Delhi-110035 (India)

Printed at
G.P. Offset Printers,
DELHI-110035

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NĀḌĪGRANTHA. An old Sanskrit work on horoscopy; its date is not certain.

NĀḌĪ-PRAKĀŚA. A famous Āyurvedic work in Sanskrit by Śaṅkara Sena, composed in the 16th cent.; its author utilised the works of Kaṇāda, Gautama and Rāvaṇa.

NAGAI, M. A Japanese scholar, under whose joint editorship was pub. an integral Japanese version of the Pali Tripiṭaka (70 Vols., 1935-40). According to Nagai, the *Visuddhimagga* is not the work of Buddhaghosha (Journal of the Pali Text Society, 1910-12). Nagai also assisted Takakusu in the ed. of *Samantapāsādikā.*

NĀGAKUMĀRA-CHARITA (*Nāyakumāra-chariū*). An Apabhraṁśa poem by Pushpadanta (q.v.; fl. 10th cent.) in 9 *Sandhis*, composed at the instance of Nanna, the minister of the Rājā of Mānyakheṭa.

Once Mahāvīra goes to Rājagṛiha, where the Rājā asks the significance of the fast (*vrata*) to be observed on Śrī-pañchamī. Gautama, at the command of his master Mahāvīra, narrates the following story:—

Rājā Jayandhara, with his queen Viśālanetrā and his son, Śrīdhara, rules over Kanakapura. Once, a merchant named Vāsava offers many presents to the Rājā, among them is a picture of the Girinagara princess named Pṛithvīdevī. The Rājā is enamoured of the picture and ultimately marries the princess; a very beautiful son is born to them. Once the boy falls into a well but is protected by a Nāga (serpent) and hence the boy is named as Nāgakumāra; in due course Nāgakumāra is married. Feeling jealous, Viśālanetrā informs the Rājā that Pṛithvīdevī has illicit relations with her son, Nāgakumāra. The Rājā discovers the truth and admonishes Viśālanetrā for telling a lie; the Rājā, however, forbids Pṛithvīdevī to walk with her son. Taking it as an affront, she arranges a procession of her son on an elephant, at which the Rājā gets infuriated and deprives Pṛithvīdevī of all the ornaments. Nāgakumāra is an expert at dice and he provides his mother with all sorts of ornaments; once he defeats the Rājā and wins everything of him. He, however, gives back what he has won and thus is able to set his mother free. Once Nāgakumāra controls a fiery steed and an elephant; at this Śrīdhara grows jealous; plots are hatched for the murder of Nāgakumāra but all in vain. *Sandhis* 4-8 describe the various adventures and feats performed by Nāgakumāra. He frees many princesses, some of them he marries; also he defeats many a king in war. The last *Sandhi* narrates the marriages of Nāgakumāra to Madanamañjushā and princess Lakshmīvatī, the daughter of Vijayandhara; Nāgakumāra has great

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infatuation for Lakshmīvatī. Muni Pihitāśrava explains the philosophical and religious doctrines and states the previous life of Nāgakumāra and the importance of Pañchamī fast. In his previous life, Nāgakumāra died observing this fast; he attained godhood but returned to console his parents. Lakshmīvatī was his wife in her previous birth. After passing a long life in the company of his many queens, Nāgakumāra attains *moksha*.

While glorifying Jaina Vratas, it contains much information about ancient Indian geography and the manners and customs of people in those days.

NĀGĀNANDA. A Sanskrit drama in five Acts by Śrī-Harsha (q.v.), which is a dramatization of a Buddhist legend of Jīmūtavāhana as told in the *Bṛihatkathā* and in the *Vetāla-pañcha-viṁśati*.

Jīmūtavāhana is a prince of the the Vidyādharas while, Mitravasu is the prince of the Siddhas. Mitravasu's sister Malayavatī is told by Gaurī in a dream that Jīmūtavāhana will be her husband; she discloses the dream to a friend, which Jīmūtavāhana overhears. The Vidūshaka forces a meeting between the timid lovers who shyly confess their affection, but an ascetic comes and takes away the maiden to a hermitage. In Act II, Malayavatī is love-sick in a garden where the prince enters and declares his love to her. Mitravasu comes to offer him his sister's hand but the prince declines being ignorant of the fact that the maiden he loves is Mitravasu's own sister. Malayavatī deems herself disdained and seeks to hang herself, but friends rescue her. Jīmūtavāhana appears and proves that she is his love by showing a picture; the two exchange vows and are married. In Act IV, Jīmūtavāhana while strolling with Mitravasu, sees a heap of bones of serpents offered daily to Garuḍa; he resolves to save the serpents by offering himself to Garuḍa. The mother of Śaṅkhachūḍa, a snake, refuses the substitute but Gaurda bears away Jīmūtavāhana. Act V opens with the anxiety of the parents and wife of Jīmūtavāhana to whom a jewel from his crown is borne. Śaṅkhachūḍa appears and reveals to Garuḍa his crime in giving the substitute. The hero expires as his parents arrive; Gaurḍa is ashamed. Gaurī appears to cut the knot, revives the prince and re-establishes him in his realm in order to fulfil Malayavatī's dream. Thus Jīmūtavāhana begins to spend his days happily with Malayavatī. By a shower of ambrosia, the slain snakes revive and Gaurḍa also promises to forego his cruel revenge.

The place of Śrī-Harsha among the dramatists has, therefore, to be judged from the *Nāgānanda* which he had not composed after any model. He has succeeded in investing this play with a living interest and a strong appeal to its readers. Though Buddhistic in its colouring, its main purpose appears to be a synthesis of Buddhism and Hinduism. The drama, by common consent, appears to be the last work of the author.

NĀGAPPĀ ŚĀSTRĪ, H. A modern Sanskrit writer, whose *Satyaśodhana* (1965) in prose is the Sanskrit tr. of Mahātmā Gāndhi's autobiography.

NĀGARĀJA (fl. later than 12th cent.). A Sanskrit poet, who was son of Jalāpa and grandson of Vidyādhara of Karpatigotra. He is spoken of at the end of his poem *Bhāvaśataka* as a king who was the ornament of the Ṭāka race. The work was composed, however, either by the king or by his protege Bhāva. The *Bhāvaśataka* is in 101 verses, in each of which a certain person is represented to be doing a certain condition.

NĀGARĀJA SHARMĀ. A modern scholar, whose chief work is *Reign of Realism in Indian Philosophy*.

NĀGARĀJAN, K.S. A Sanskrit writer of Bangalore, whose chief works are: *Vivekā-*

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nanda-charita (1947; dealing with the life and mission of Svāmī Vivekānanda) and *Bhāratīya-deśabhakta-charitam* (Bangalore, 1952), which includes biographies of Tilak, Andrews, Vivekānanda—also issued separately—Rādhākṛishṇan and others. He has also written on Āndāl, the Vaishnavite lady mystic (*Amṛitavāṇi*, Bangalore, 1947).

NĀGĀRJUNA (fl. *c.* 2nd cent.). A Buddhist philosopher and poet, who seems to have been a Brāhmaṇa, perhaps from southern India, and was converted to Buddhism. He is believed to have shared the responsibility with Aśvaghosha (q.v.) for the founding of the Mahāyāna. He was well-versed in the tenets of the Buddhist philosophy, magic, astronomy, medicine and other branches of learning including the Vedas. He composed many works, most of which now remain in Tibetan and Chinese versions. He wrote the *Mādhyamika-sūtras*, also called the *Mādhyamikakārikās* (q.v.), 400 in number, on the tenets of the Mahāyāna with his commentary *Akutobhayā*. His *Suhṛillekha* (q.v.) summarises the Buddhist doctrine in the form of a letter; this was written for a king. Nāgārjuna's other works are: *Dharmasaṅgraha* (q.v.), a collection of technical terms, *Vigrahavyāvartanī*, on logic, *Śūnyatāsaptati*; *Ratnāvalī*, etc. Nāgārjuna's "nihilistic or negativistic doctrine accepts, as does the Vedānta, two truths, the higher which ends in the vacuity of all conceptions owing to self-contradictions, and the lower which allows for ordinary life". —*Keith, HSL, 495.*

NĀGĀRJUNA. Author of the Sanskrit *Yoga-sāra* and *Yoga-śataka*; *Chatuḥstava* (collection of four hymns) is attributed to him.

NĀGĀRJUNA. Author of the Sanskrit *Ratiśāstra.*

NĀGĀRJUNA (fl. between 8th and 10th cent.). A Sanskrit author of *Rasa-ratnākara* (q.v.), a work on medicine.

NĀGĀRJUNA. Redactor of the Sanskrit *Suśruta-saṁhitā*, which is available at present.

ŃĀGĀRJUNA, SIDDHA. Author of the Sanskrit *Ratiramaṇa.*

NĀGĀRJUNA. Author of Sanskrit *Suhṛillekha* (q.v.), dealing with instructions to a king about the Buddhist doctrine.

NAGATOMI, MASATOSHI. A modern Indologist, whose Eng. tr. of Dharmakīrti's *Pramāṇa-vārttika* has been pub. in the Harvard Oriental Series; he has also a paper on 'Arthakriyā' (*Adyar Library Bulletin*, 1967-68). He at present teaches in the Harvard University and specializes in Buddhist Hybrid Sanskrit, Pali, Tibetan and Buddhism.

NAGENDRA (1915-). A modern scholar, at whose instance works on poetics in Sanskrit have been tr. into Hindi. His chief works in Hindi in this field are : on Indian Poetics, *Rasa-Siddhānta* (Principles of Rasa) and *Bhāratīya Saundarya-śāstra kī Bhūmikā* (Introduction to Indian Aesthetics). He has ed. also in Hindi *Bhāratīya Sāhitya Kośa* (1981).

NAGENDRANĀTH VASU. A scholar, whose chief work is *Modern Buddhism and Its Followers in Orissa* (Calcutta, 1911).

NAGEŚA (fl. 18th cent.). A Sanskrit writer, son of Venkaṭeśa of Haldipura and author of *Āgama-grantha*, *Tāntrika-muktāvalī* and *Smṛityartha-muktāvalī*, all works on *Dharmaśāstra.*

NĀGEŚA BHAṬṬA (fl. early 18th cent.). A well-known Sanskrit grammarian, also called Nāgojibhaṭṭa; he was a Mahārāshṭra Brāhmaṇa surnamed Kale. A grandson of Bhaṭṭoji Dīkshita (q.v.), a son of Śivabhaṭṭa and Satī, he was a resident of Benares. A student of Haripanta, he was a protege of Rāmasiṁha, a local prince of Śṛingaverapura, a few miles

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north of Allahabad. His grammatical works are : *Mahābhāshya-pradīpodyota* (commonly called *Udyota*), a comm. on Kaiyaṭa's *Mahābhāshya-pradīpa* (commonly called *Pradīpa*), *Paribhāshendu-śekhara* (q.v.), *Bṛihatśabdendu-śekhara* with a concise comment called *Laghu-śabdendu-śekhara*, *Vaiyākaraṇa-siddhānta-mañjūshā* (on the philosophy of grammar), *Laghu-mañjūshā*, *Sphotavāda*, a comm. on the *Siddhānta-kaumudī*, *Mahābhāshya-pratyākhyāna-saṅgraha* and *Vishamī* (a comm. on Bhaṭṭoji's *Śabda-kaustubha*). He ascribes his comm. *Śabda-ratna* on the *Prauḍha-manoramā* to his teacher, Hari Dīkshita. Besides works on grammar, he is accredited with a number of works on Dharmaśāstra, Jyotisha, Shaḍdarśana and Alaṅkāra-śāstra. Besides these, he has comms. on the *Vālmīki-rāmāyaṇa*, *Adhyātma-rāmāyaṇa*, *Saptaśatī*, *Gīta-govinda*, *Sudhālaharī* (of Jagannātha), *Rasa-gaṅgādhara* (entitled *Marma-prakāśa*), *Kāvya-pradīpa*, *Rasamañjarī*, *Kuvalayānanda* (qq.v.), Patañjali's *Yogasūtras*, etc.

NĀGEŚA ŚARMĀ, Y. A Sanskrit poet, whose *Netronmilana* (Bangalore, 1955) deals with the Buddhist story of Upagupta and Vāsavadattā; the author bases himself on the Hindi prose work of the story.

NĀGOJI DĪKSHITA. Same as Nāgeśa Bhaṭṭa (q.v.).

NAHAR, PURAN CHAND. A scholar, whose chief work is *An Epitome of Jainism* (Calcutta, 1917; in collaboration with J.C. Ghosh).

NAIDHRUVA. See *Venkateśa Naidhruva*.

NAIR, K.R. A Sanskrit writer of Alwaye, whose chief work is a well-written drama, *Alabdha-karmīyam* (Unemployment, Trivandrum, 1942-43), in which is depicted the plight of a low-paid Sanskrit teacher; the characters represent allegorically Sanskrit language and literature.

NAIR, V. N. A Sanskrit author of *Aṇugrahamīmāṁsā* (Calicut, 1938) on germ-theory; his *Mahātmā-nirvāṇa* (Trichur, 1954, with author's gloss) is a poem on the tragic end of Mahātmā Gāndhī.

NAISHADHA-CHARITA. A Sanskrit Mahākāvya by Śrī-Harsha (q.v.), the poet.

The poem, as it is at present, consists of 22 cantos, though tradition carries it further to a length of 60 or even 120 cantos. Based on the *Mahābhārata* (III. 50-70), it deals with the life-story of Nala upto his marriage with Damayantī and the arrival of Kali in the capital of Nala; among departures from the original, however, a notable one is the character of Nala, for in the *Mahābhārata*, Nala accepts the mission of the gods, betakes himself to Kuṇḍina and after telling Damayantī that he is Nala asks her to choose one of the gods. In the *Naishadha-charita*, on the other hand, Nala, carefully conceals his identity from Damayantī while delivering the message of the gods; it is only in a frenzy of love and grief that he throws off his disguise.

King Nala spares the life of a golden swan and in gratitude the swan volunteers to tell the story of beautiful Damayantī, the unmarried daughter of the king of Vidarbha. The bird undertakes the role of a go-between and the result is that Nala and Damayantī pine for union. While preparations for Damayantī's svayaṁvara take place, the gods: Indra, Agni, Varuṇa and Yama, also desirous of the hand of Damayantī, send a message through Nala that Damayantī should choose one of the gods as her husband; Damayantī, however, without antagonising the gods, chooses Nala. Nala returns with Damayantī to his capital and then there is the description of joys of Nala and Damayantī on the first night of their marriage (canto xviii). After describing further joys and ceremonies, the poem comes to an end without recounting the tragedy of Nala's subsequent career

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(in the *Mahābhārata*, the story is continued: Nala loses all his possessions and kingdom in a game of dice with his brother Pushkara, goes into the forest as an exile with Damayantī, deserts Damayantī but after a painful separation for years, is re-united in love).

Indian tradition has recognised the merit of this work by raising it to the status of a Mahākāvya and by placing Śrī-Harsha by the side of Kālidāsa, Bhāravi and Māgha; it is the *Pada-lālitya* (elegant use of words) of the poem that is praised; Mammaṭa, the celebrated rhetorician, however, considers the *Naishadha-charitam* full of poetic blemishes of all kinds and this criticism is shared also by many modern scholars. The poet no doubt shows undue fondness for *double entendre* and other sound plays, and for this there runs proverbial expression *Naishadhaṁ vidvadaushadham*, but these defects should not overshadow the merits of the poem. A repository of traditional learning and a storehouse of literary dexterity, the work unquestionably "has a definite interest in the history of Sanskrit literature, for it exhibits the application to the charming episode of the *Mahābhārata*, familiar to all students, of the full resources of a master of diction and metre, possessed of a high degree of skill in the difficult art of playing on words, and capable of both delicate observation of nature, and of effective expression of the impressions thence derived."—*Keith, HSL, 140*. There are more than 20 comms. on this work.

NAISHADHĀNANDA. A Sanskrit drama in 7 Acts by Kshemīśvara (q.v.), which deals with the epic story of Nala and Damayantī as given in the *Mahābhārata* (q.v.).

NAISHKARMA-SIDDHI. A Sanskrit work by Sureśvara (q.v.) on the Vedānta philosophy of Śaṅkarāchārya. Written in prose and memorial verses, it tries to prove that knowledge alone can secure release.

NAKAMURA, HAJIME. A Japanese scholar, who was a disciple of Ui and Tsuji. His chief works are: *Japan and Indian Asia: Their Cultural Relations in the Past and Present* (1961) and *Buddhism in Comparative Light* (1975). On the one hand he explored evolution of Vedānta prior to Śaṅkara, on the other he perused the widest range of documents witnessing various types of human culture. In 1951, he was invited to Stanford University.

NAKULA. The supposed author of the Sanskrit *Aśvaśāstra* (q.v.), a treatise on horse-lore; he is regarded as one of the five Pāṇḍavas.

NALĀBHYUDAYA. See *Vāmana Bhaṭṭa Bāṇa*.

NALACHAMPŪ (*Damayantīkathā*). The earliest Sanskrit *champū*, by Trivikrama Bhaṭṭa (fl. 915; q.v.).

It is only a torso in 7 chapters, dealing with a small part of the famous epic story of Nala. How the *Nalachampū* came to be composed, a tale runs that once Trivikrama Bhaṭṭa's father, a court-Paṇḍita, was absent from his post when a rival came forward to challenge him. The king sent for Trivikrama and ordered him to answer. Contemplated with devotion, Sarasvatī blessed Trivikrama with the poetic instinct until his father arrived and with this gift he overcame his adversary by composing Nala's story *ex tempore*. The father returned while yet the story was incomplete and that explains why the story remains unfinished.

"Trivikrama does not seem to be a very good poet in spite of his own boasts, though his erudition and linguistic art must be admitted as being pretty high."—*HCIP, IV,188*.

NALINAKSHA DUTT. A modern scholar, whose chief works are: *Buddhist Sects in India*, *Mahāyāna Buddhism*, ed. of *Buddhisattvabhūmi* (1966) and ed. of *Buddha Saṅgraha*

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NALINEE M. CHAPEKAR. A modern scholar, whose chief studies are : *Ancient India and Greece : A Study of their Cultural Contacts* and *Ancient India and Iran : A Study of their Cultural Contacts*.

NALINI SHUKLA. A modern Sanskrit poetess of Kanpur, whose works are : *Prakīrṇam* (poetical collection), *Bhāvāñjaliḥ* (1977), *Vāṇiśatakam* (a centum of verses on the goddess Sarasvati), *Kathāsaptakam* (1984 ; short stories) and research in Hindi on Patañjali's *Yogasūtras*.

NALLĀ DĪKSHITA. See *Bhūmināṭha*.

NALLĀKAVI. Same as Nallā Dīkshita (q.v.).

NALODAYA. A Sanskrit kāvya in 3 cantos, which deals with the legend of Nala and Damayantī and is a highly elaborate poem. The work is variously ascribed to Kālidāsa, Ravideva and Vāsudeva, though Keith ascribes this work to Vāsudeva (q.v.), the author of *Yudhishṭhira-vijaya*. See *Rākshasa-kāvya*.

NĀMALIṄGĀNUŚĀSANA. See *Amarakośa, Amarasiṁha*.

NĀMAMĀLĀ. A Sanskrit lexicon by Dhanañjaya (q.v.) or Dhanañjaya Srutakīrti. The printed text has only a synonymous portion in 200 verses, which appears to be the original recension. There are, however, other recensions which contain, in addition, a homonymous section in 50 stanzas, while a Tanjore MS. has three chapters, viz., Śabdasaṅkīrṇarūpaṇa, Śabdásaṅkīrṇaprarūpaṇa, and Śabdavistīrṇarūpaṇa.

NĀMAMĀLIKĀ. A Sanskrit lexicon by Bhoja which is of the nature of a compilation (*Saṅgṛihīta*); its author has been identified with king Bhoja of Dhārā (fl. 11th cent.). The work greatly betrays the influence of the *Vaijayantī* (q.v.) of Yādavaprakāśa.

NĀMARŪPA-PARICHCHHEDA. A Pali metrical summary in 1855 verses of *Abhidhhamma-piṭaka*, written by Anuruddha (q.v.).

NĀMA-RŪPA-SAMĀSA. See *Khema-ppakaraṇa*.

NAMBYADRI, K. A Sanskrit scholar, who tr. the *Ṛigveda* into Malayalam (1925).

NAMISĀDHU (fl. 11th cent.). A Jaina Sanskrit scholar, who is well-known for his comm. on Rudraṭa's work on poetics; he is also called Nami or Nami-paṇḍita.

NANAMOLI THERA (Osbert Moore; 1905-60). An English Indologist, whose chief works are: *Doctrine of Awakening* and *Biography of the Buddha*.

NĀNĀRTHĀRṆAVA-SAṄKSHEPA. See *Keśavasvāmin*.

NĀNĀRTHA-SAṄGRAHA. See *Ajayapāla*.

NANDAKIŚORA BHAṬṬA. A Sanskrit writer on grammar and author of a treatise in 1398 to supplement the *Mugdhabodha* (q.v.) of Vopadeva.

NANDANA MIŚRA (fl. 15th cent.). A Sanskrit grammarian of the Bengal school of Pāṇini and author of *Nyāsoddīpanā* (a comm. on the *Nyāsa*). He also commented on the *Tantra-pradīpa* (q.v.) on which Sanātana Tarkāchārya wrote a gloss named *Prabhā*.

NANDAPAṆḌITA (fl. between 1575 and 1675). Also named Vināyaka Paṇḍita, he was son of Rāmapaṇḍita of Benares and was

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styled Dharmādhikārin. Among his 13 Sanskrit works, most of which are Smṛiti digests or comms. on well-known Smṛiti works, the most famous is *Dattaka-mīmāṁsā* (q.v.).

NANDAPANNĀCHĀRYA. A Buddhist Pali writer and author of *Gandha-vaṁsa* (q.v.).

NANDARĀMA MIŚRA (fl. 18th cent.). A Sanskrit author of *Nirṇaya-sāra*, a work on Dharmaśāstra.

NANDI, T.S. A Sanskrit scholar, whose chief work is the ed. of Mammaṭa's *Kāvya-prakāśa*, with the comm. of Guṇaratna Gaṇi (Gujarat University, 1976-77).

NANDIKEŚVARA. Supposed author of the Sanskrit *Abhinaya-darpaṇa* (q.v.); his date is uncertain.

NANDIMATH. A modern scholar, whose chief work is *Handbook of Vīra Śaivism*.

NANDISHEṆA See *Ajiya-sāntithaya* (*Ajita-śānti-stava*).

NANDĪSŪTRA. See *Nandīsutta*.

NANDĪSUTTA (*Nandīsūra*). A Prakrit Jaina canonical work in prose with verses interspersed, counted among *Paiṇṇas* (q.v.), but really an independent text. Tradition makes Devardhi its author. Beginning with a hymn in honour of Mahāvīra, it enumerates 24 Tīrthaṅkaras, 11 Guṇadharas and a list of teachers including Dūsagaṇi, teacher of Devardhi. It is a huge encyclopaedia, dealing with everything which should be known by a Jaina monk.

NAÑJARĀJA (fl. 18th cent.). A Sanskrit writer, the Sarvādhikāri of Kṛishṇarāja II of Mysore and was practically the king-maker of Mysore from 1734 to 1770. He is the author of *Sangīta-gaṅgādhara*, a Śaivite poem imitating *Gīta-govinda* (q.v.).

NANJIO, BUNYIU (d. 1927). A Japanese scholar, who, along with H. Kern, ed. the text of *Saddharma-puṇḍarīka-sūtra* (1908-12), a Nepalese manuscript; his other works are: *A Catalogue of the Chinese Translations of the Buddhist Tripiṭakas* (Oxford, 1883; containing 1662 titles) and *Twelve Japanese Buddhist Sect.*, (Tokyo).

NĀNODAYA. A Pali original work, said to have been composed by Buddhaghosha (q.v.) before going to Ceylon.

NĀRADA. See *Dharmaśāstra*.

NĀRADA. Author in Sanskrit of the musical works: *Sangīta-makaranda*, *Nāradīya-śikshā* (q.v.), *Pañchama-sāra-saṁhitā* and *Rāga-nirūpaṇa*.

NĀRADA-PURĀṆA. See *Purāṇa*.

NĀRADA-SMṚITI. See *Smṛiti*.

NĀRADĪYA-ŚIKSHĀ. A Sanskrit work in two parts, ascribed to the sage Nārada. Serving as a link between the Vedic and post-Vedic music, it deals with the music of *Sāman* generally and as chanted at sacrifices; it is the earliest extant record of musical divisions and terminology. See *Śikshā*.

NĀRADĪYA-UPAPURĀṆA. A work in Sanskrit, which includes the legend of king Rukmāṅgada, who prefers to slay his son than to break his fast on the Ekādaśī, a day sacred to Vishṇu. See *Purāṇa*, *Upapurāṇa*.

NARAHARI (fl. 12th cent.). A Sanskrit author of *Narapati-Jayacharyā Svarodaya*, which describes how the results of war and of other adventures can be prognosticated

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NĀRĀIN, A. K. A modern scholar, whose chief works are: *The Indo-Greeks* (London, 1957) and *Studies in Pali and Buddhism* (1979).

NARAKĀSURA-VIJAYA. See *Mādhava*.

NĀRĀNA, H.V. A Sanskrit poet of Mysore, who tr. Milton's *The Blind Boy* into Sanskrit under the title *Andhabālakaḥ* (1930).

NARANĀRĀYAṆĀNANDA. A Sanskrit poem of 16 cantos, composed by Vastupāla (q.v.).

It treats of the friendship of Arjuna and Kṛishṇa who are incarnations of Nara and Nārāyaṇa and their rambles in Mt. Girnar and the abduction of Subhadrā by Arjuna. "The poem is full of descriptive imagery. It is on the model of *Śiśupāla-vadha*, but the language is more easy and melodious"—*Kṛishnamachariar—HCSL, 202.*

NARAPATIMAHĀMIŚRA (fl. 15th cent.). A Sanskrit grammarian of the Bengal school of Pāṇini and author of *Nyāsa-prakāśa*, a comm. on the *Nyāsa* (q.v.).

NARASIṀHA (fl. 15th cent.?). A Sanskrit dramatist and author of *Kādambarī-kalyāṇa*, a drama in 8 Acts on the story of *Kādambarī* (q v.). The poetry is imaginative and excels in the description of nature and pathos. An *Antarnāṭikā* is introduced in the 5th Act to bring Kādambarī in the presence of Chandrāpīḍa, which is a special feature of the drama.

NARASIṀHA. A Sanskrit writer, who was patronised by king Sarphojī of Tanjore (r. 1711-28); his *Guṇa-ratnākara* is a rhetorical work in praise of his patron.

NARASIṀHĀCHĀRYA (b. 1902-3). A Sanskrit writer of South Canara, who commanded an elegant, graphic and poetic style; he wrote *Saudāminī* (1934) a novel in 8 chapters, describing the secret marriage of king Śūrasena of Magadha with Saudāminī, daughter of king Kāṇapāla of Vidarbha. His other works are: *Bhārata-kathā, Pratijñā-bhārgava* and an epitome of *Kirātārjunīya*.

NARASIṀHĀCHĀRYA, M.S. A modern Sanskrit scholar, whose chief work is: *Mahābhāshya-pradīpa-vyākhyānāni* (on *Mahābhāshya* and its commentaries; Vols. IV, V, VI, 1977-79).

NARASIṀHA IYENGAR, T. A Sanskrit writer of Mysore, *alias* Kalki, whose *Sahasragathā-ratnāvalī* (Bangalore, 1930) is a Sanskrit rendering of Vaishnavite canonical hymns of the Tamil Ālwars.

NARASIṀHA KAVI (fl. 18th cent.). A Sanskrit writer of a village near Mysore, who was the author of *Nañjāraja-yaśobhūshaṇa* (on rhetorics), *Chandrakalāparinaya* (a five-Act drama) and *Śivodayā-sahasram* (a devotional poem). His first two works throw light on the social life of Mysore and on the administrative skill of Nañjarāja.

NĀRĀYAṆA (fl. between A.D. 99 and 1373). Author of the Sanskrit *Hitopadeśa* (q.v.); his patron was Dhavalachandra.

NĀRĀYAṆA (fl. 630). A Sanskrit scholar, whose comm. on the *Aśvalāyana-gṛihyasūtra* was ed. by V.S. Ranade (Poona, 1936) ; he has also commented on the *Ṛigveda* and on *Tāṇḍya-brāhmaṇa*. He was father of Mādhava (q.v.).

NĀRĀYAṆA. A Sanskrit author of *Mātaṅgalīlā* (q.v.).

NĀRĀYAṆA (fl. after 14th cent.). A Sanskrit commentator on the *Mahābhārata* ; his comm., known by the name of *Nigūḍhārtha*

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Padabodhini, is a lucid exposition of the epic. Some scholars are of the view that this Nārāyaṇa and Nārāyaṇa Sarvajña are the same person, but this view does not appear to be correct as Nārāyaṇa has contradicted the views of Nārāyaṇa Sarvajña.

NĀRĀYAṆA. One of the court-poets of Mananika, the Zamorin of Calicut, in the latter half of the 15th century. His *Subhadrā-haraṇa*, a *mahākāvya* in 20 cantos, resembles *Bhaṭṭikāvya*, since the poet seeks to illustrate the rules of Pāṇini's grammar; the author himself wrote a comm. on the 16 cantos.

NĀRĀYAṆA. Author of Sanskrit *Vṛitta-ratnākara* (1545), other than Kedāra Bhaṭṭa's work of the same name.

NĀRĀYAṆA. A Sanskrit court-poet of Rāmavarman (r. 1541-47) of Quilon and author of *Subhaga-sandeśa* (on the model of *Meghadūta*), in which the author sends a message of love to his wife at Trichur through a messenger named Subhaga, a Brāhmaṇa of Lāṭa country; the poet was a native of Kerala.

NĀRĀYAṆA (fl. 17th cent.). Author of the Sanskrit *Svāhāsudhākara-champū*.

NĀRĀYAṆA. See *Tantra Samuchchaya*.

NĀRĀYAṆA (fl. 18th cent.). A Sanskrit poet, son of Gaṅgādhara and author of *Vikramasena-champū*, a biographical work, describing the adventures of king Vikramasena of Pratishṭhāna.

NĀRĀYAṆA BHAṬṬA, MELPUTTŪR (Nārāyaṇa Bhaṭṭatiri ; 1560-1666). One of the greatest Sanskrit scholar-poets of Kerala and a saint, who was a contemporary and friend of Mānaveda Zamorin, king of Kozhikode (1637 to 1648). His contribution covers the fields of Kāvya, Mīmāṁsā, grammar, etc. His chief works are : *Nārāyaṇīyam* (a lengthy devotional poem, a resume of the *Bhāgavata*, in over a thousand verses in praise of god Nārāyaṇa (Kṛishṇa) of Guruvayur, a very popular work in Kerala, which is widely studied and recited in South India; tr. into English by Svāmi Tapasyānanda ; 1976-77), *Ajāmila-mokshaprabandha*, a prose work, *Prakrīya-sarvasva* (a grammar, which is a comm. on the Sutras of Pāṇini) and *Mānameyodaya* (q.v. ; an important contribution to Mīmāṁsa) as co-author. He also authored several highly poetic *Champūs*—*Pānchālī-svayaṁvara*, *Rājasūya*, *Subhadrā-haraṇa* and *Dūtavākya*—on Mahābhārata episodes. He was also the author of *Mānavikrama-praśasti* on his patron-king Mānavikrama of Calicut, which is written in the form of *Śrinkhalā-gadya* (Chain prose). He also wrote several descriptive works, most of them in the form of long single sentences, modelled after Bāṇa, with epithet piled on epithet. Such works are : *Kailāśa-varṇana* (a description of Mount Kailāsa as seen by Arjuna, when he goes there to perform penance), *Śūrpaṇakhā-pralāpa*, (q. v.), *Gośrī-nagara-varṇana* and *Ashṭami-mahotsava-champū* (q.v.).

NĀRĀYAṆA CHANDRA BANDYOPĀDHYĀYA. A scholar, whose chief work is : *Development of Hindu Polity and Political Theories* (1980).

NĀRĀYAṆADĀSA, ADIBHATLA (fl. 20th cent.). A musical composer of Vijayanagara, who was one of the first to tr. into Sanskrit the *Rubāiyat of Omar Khayyam*.

NĀRĀYAṆADEVA, GAJAPATI VĪRAŚRI (fl. *c.* 1700). King of Parlakimidi, son of Padmanābha and author in Sanskrit of *Saṅgīta-nārāyaṇa* (4 chapters), dealing with music, dancing, musical instruments and musical compositions; the illustrations glorify the author himself.

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NĀRĀYAṆA GURUSVĀMĪ (1857-1929). One of the saints of Kerala, who wrote 10 works in Sanskrit on philosophical topics; his chief works are: *Darśanamālā* and *Brahma-vidyā-pañchaka*.

NĀRĀYAṆA, K. A modern scholar, whose chief work is *Śaṅkara School of Vedānta*.

NĀRĀYAṆANA NAIR, C. A modern Sanskrit writer of Nemmara (Kerala State), who has rendered the Tamil epic *Śilapaddikāram* into a Sanskrit Kāvya of six cantos, entitled *Kannaki-kovalam* (Salem, 1955).

NĀRĀYAṆA PAṆḌITA (fl. 1st half of 17th cent.). A Sanskrit author of *Navaratna-parīkshā* (on jewels) and joint-author of *Mānameyodaya* (q.v.).

NĀRĀYAṆA PILLAI, P.K. (1910-). A Sanskrit poet, whose *Viśvabhānu* (1979; Universal Light) is a Mahākāvya in 21 cantos on the life and works of Svāmi Vivekānanda; it has won the Sahitya Akademi Award. His *Mayūradūta* (1984) is a Sanskrit tr. from the Malayalam *Mayūra-sandeśam* of Kerala Varma Valia Koil Tampurān (1893). This is the second tr. into Sanskrit, the first of 1912 being by the famous Malayalam poet Kumāran Āśan. The original is in Maṇipravāla style full of Sanskrit words. Nārāyaṇa Pillai is also a Vedic scholar and his work is : *Non-Rigvedic Mantras in the Marriage Ceremonies* (1965).

NĀRĀYAṆA PISHAROTY, K.P. A modern Sanskrit scholar, who has tr. into Sanskrit K.C. Keśava Pillai's Malayalam epic *Keśavīyam* (dealing with the story of Kṛishṇa acquiring the Syamantaka jewel and Satyabhāmā) and M.O. Avara's Malayalam poem *Mahātyāgi* on the life of Christ. He had also tr. Kuñjan Nambiar's Malayalam classic, *Kṛishṇa-charitam* into Sanskrit. He has pub. *Saṁskṛita Vibhūti Śatakam* (1982) as well on the greatness of the Sanskrit language and literature.

NĀRĀYAṆA RĀMA ĀCHĀRYA. A Sanskrit scholar, whose chief works are : ed. of the 8th edition of *Subhāshitaratna-bhāṇḍāgāra* (1952; Gems of Sanskrit Poetry), of *The Champūbhārata of Śrimad Anantakavi* (1983) and *Daśakumāracharitam of Daṇḍin* (1983).

NĀRĀYAṆA ŚĀSTRĪ, BHAṬṬAŚRĪ (1860-1911). A versatile Sanskrit writer of Tanjore District, who bore the title Bhaṭṭaśrī and *Bālasarasvatī*. He wrote 92 dramas with themes embracing almost all Indian mythology as well as imagination. His chief dramas are: *Mithilīyam* (a 10-act drama on the story of *Rāmāyaṇa*), *Śarmishṭhā-vijayam* (in four Acts on the marriage of Yayāti and Śarmishṭhā), *Kalividhunanam* (in 10 Acts on the story of Nala), *Jaitrajaiya-ṭrikam* (in 7 Acts) and *Sūramayūram* (7 Acts). His other works are: *Sundara-vijaya* (a poem in 24 cantos), *Gaurī-vilāsa-champū*, *Chintāmaṇi* (an Ākhyāyikā in three parts), *Āchārya-charita* (on the life of Śaṅkara in prose), *Naṭaka-dīpikā*, *Vimarśa* and *Kāvya-mīmāṁsā* (on rhetorics).

NĀRĀYAṆA ŚĀSTRĪ, H.V. A modern Sanskrit poet, who is a retired Professor of Bangalore Sanskrit College. His *Vidyāraṇya-kathā-taraṅgiṇi* (1982) is a poem in 14 Taraṅgas, describing the story of Vidyāraṇya in an elegant and lucid style.

NĀRĀYAṆA ŚĀSTRĪ KHISTE. A Sanskrit writer, who was a Librarian of Sarasvati Bhavan at Kāśī. His *Vidvat-charita-pañchaka* (Benares, 1928), written in simple and elegant prose, interspersed with verses, describes the lives of five leading Mahāmahopādhyayas of Benares--Gaṅgādhara Śāstrī Manavalli, Kailāśachandra, Dāmodara Śāstrī, Śivakumāra Śāstrī and Rāmakṛishṇa (Tatya) Śāstrī.

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NĀRĀYAṆA ŚĀSTRĪ, MEDHAŚRĪ (1882-1932). A Sanskrit writer of Rādhāmaṅgalam of the Sanskrit College at Tiruvayyaru near Tanjore, who wrote more than 108 works, which included 24 plays. His chief works are: *Maheśvarollāsa*, *Udāra-rāghava*, *Mukunda-manoratha* (all plays; the last one on the sports of Kṛishṇa), *Pushpa-panjara* (a Mahākāvya printed partly in Madras) and *Chaturvarga-sāra* (Srīraṅgam, 1922; a poem on Prastāvika, Śṛiṅgāra, Karuṇa and Śānta on the lines of Bhartṛihari's work and suggests a four-fold goal of life).

NĀRĀYAṆA ŚUKLA. A modern Sanskrit writer, whose chief work *Vainayakam* is a drama in 7 Acts and deals with the story of Gaṇeśa.

NĀRĀYAṆA SVĀMĪ (1869-1947). A Sanskrit scholar, whose chief works are: comms. in Hindi on 11 principal Upanishads (1927 ff.), *Atma-darśana* (philosophical; 1921), *Karttavya Darpaṇa*, *Yoga Rahasya* (exposition of Pātañjala Yoga Darśana), *Upanishad Rahasya* (on Upanishads), *Veda Rahasya* (on Vedas) and *Atmakathā* (a biography; all in Hindi). He founded the Ārya Vānaprastha Āshram, Jwalapur (Hardwar) in 1928.

NĀRĀYAṆA TĪRTHA (fl. 1700). A Sanskrit writer of Godāvarī District and author of *Krishṇalīlā-taraṅgiṇī*, a musical composition, which embraces the story of Kṛishṇa in 12 *taraṅgas*. The musical modes and rhythmic time are specified and explanatory verses are inserted between the songs.

NĀRĀYAṆA YAJVAN (fl. middle of the 17th cent). A Vedic scholar, who has commented on Bhāskararāya's *Vaidika-kośa*; the manuscript is available in the Sarasvati Mahal Library, Tanjore.

NĀRĀYAṆAN NAIR, V. A modern Sanskrit poet, who composed *Mahātmā-nirvāṇam* (1954) on the death of Mahatma Gandhi.

NĀRĀYAṆĪYAM. See *Nārāyaṇa Bhaṭṭa*.

NARENDRĀCHĀRYA (fl. 13th cent.). Supposed author of the Sanskrit [illegible]*sarasvata-vyākaraṇa* (q.v.).

NARENDRA NĀTHA BHAṬṬĀCHĀRYA. A scholar, whose chief works are: *History of Indian Cosmogonical Ideas*; *History of Indian Erotic Literature*; *History of Researches on Indian Buddhism*, *History of Śākta Religion*, *Indian Puberty Rites* and *Jaina Philosophy: Historical Outline*.

NARENDRA NĀTHA CHOWDHURY. A modern Sanskrit scholar, who has written on iconography (*Viśvasanskṛitam* 2, Hoshiarpur).

NARENDRA NĀTHĀ MIŚRA. A modern scholar, who has ed. *Rasendra-sāra-sangraha* (Delhi, 1976-77) of Gopāla Kṛishna Bhaṭṭa (q.v.)

NARENDRAPRABHA. See *Udayaprabha Sūri*.

NAREŚVARA-PARĪKSHĀ. A Sanskrit philosophical work in three chapters by Sadyajyoti (q.v.). The sole available source of our knowledge about the Dualistic school of Kashmir Śaivism, it examines the nature of the individual soul and the Supreme Being.

NARIMAN, J.K. A Sanskrit scholar, whose chief work is *Literary History of Sanskrit Buddhism* (Bombay, 1919).

NARMAMĀLĀ. A Sanskrit satirical work by Kshemendra (q.v.), which satirises wicked persons, particularly the Kāyasthas, who oppress the people.

NĀṬAKA-CHANDRIKĀ. A Sanskrit work on

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dramaturgy by Rūpa Gosvāmin (q.v.), which in its composition, takes into account Bharata's *Nāṭya-śāstra* (q.v.), but rejects the *Sāhitya-darpaṇa*, being opposed to Bharata's views. Its 8 sections deal with: (1) general characteristics of a drama, (2) the hero, (3) the divisions of the Rūpaka, (4) elements in the action and their classification, (5) Arthopakshepakas and their divisions, (viz. Vishkambhaka, etc.), (6) divisions of acts and scenes, (7) distribution of dialects, and (8) styles of dramatic composition and their adaptation to the several Rasas. The illustrations are taken mostly from the Vaishṇava works.

NĀṬAKA - LAKSHAṆA - RATNAKOŚA. See *Nāṭaka-ratnakośa.*

NĀṬAKA-RATNAKOŚA. A Sanskrit work on dramaturgy by Sāgaranandin (q.v.), which brings together views of important writers on dramaturgy. The topics discussed are : *Rūpaka* and its ten varieties (1), Avasthās, dialects to be used, *Artha-prakṛitis* (2-5), *Upakshepakas, Sandhis, Patāksthānas, Vṛittis* (6-10), excellences of the hero (11), thirty-six *Nāṭya-lakshaṇas, Guṇas, Nāṭyālaṅkāras* (12-13), *Rasas* and *Bhāvas* (14-16), types of heroine and their excellences (17) and minor forms of drama (18). Apart from its importance of collection of various views on dramaturgy, the work cites a large number of dramatic and dramaturgic works.

NAṬĀṄKUŚAM. A Sanskrit work on dramaturgy, composed in about 14th cent., which contains an able discussion of Rasa and Abhinaya and their mutual relation; its author is not known.

NAṬARĀJA ŚĀSTRĪ (fl. 20th cent.). A Sanskrit writer of Tiruchi, whose *Siddha-vaidya* is a work on Tamil Āyurvedic school.

NATEŚA ŚĀSTRĪ, K.G. A Sanskrit scholar, whose *Ritumati-vivāha-pramāṇāni* (1912) and *Pariṇaya-mīmāṁsā* (1913) examine respectively, the arguments for and against post-puberty marriage and the significance of marriage.

NAṬEŚA ŚĀSTRĪ, V.T. A modern Sanskrit author of *Dūra-deśagamana-prāyaśchittakarma* (Chidambaram, 1907), a polemical work on the subject of sea-travel.

NĀTHAMUNI (fl. 9th cent.). A Sanskrit writer on Vedānta and the author of the *Nyāya-tattva* and the *Yoga-rahasya.*

NATHAN, LEONARD. An American Indologist, who teaches in the University of California at Berkeley. He has tr. the *Meghadūta* under the title : *The Transport of Love—The Meghadūta of Kālidāsa* (Berkeley, 1976) and has written an article : 'Conjectures on a Structural Principle of Vedic Poetry' (*Comparative Literature*, Vol. 28, 1976).

NATHŪRĀMA PREMĪ. A Jaina scholar, whose chief Hindi work is *Jaina Sāhitya aur Itihāsa* (Bombay, 1942); he also ed. *Darśanasāra* (Bombay, 1920) and several other Jaina works.

NĀṬYADARPAṆA. A Sanskrit work on dramaturgy, composed by Rāmachandra (q.v.; fl. 12th cent.) and Guṇachandra.

The work is divided into four sections called *Vivekas.* The first, Nāṭaka-nirṇayaviveka, gives a complete description of the Nāṭaka; the next, Prakaraṇādyekādaśarūpa-nirṇayaviveka, deals with the remaining eleven forms of Sanskrit drama; Vṛitti (dramatic styles), Rasa (sentiment), Bhāva (emotion) and Abhinaya (gesture) are considered in the third Viveka; and the fourth deals with the Lakshaṇas (particulars) common to all Rūpakas (dramatic compositions). Rāmachandra divides dramatic compositions into twelve kinds, the eleventh being Nāṭikā (which other

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writers on dramaturgy take as an upa-rūpaka, a sub-variety) and the twelfth, Prakaraṇī, but no illustration is given of the last type. The work is also valuable in literary history for its quotations from various works of great merit, which are now lost.

NĀṬYAŚĀSTRA. A Sanskrit work ascribed to the sage Bharata, which, besides the earliest extant work on dramaturgy, is also the earliest work dealing with the topics of poetics. Discovered in a badly preserved form, it has two main recensions: the Northern or the later recension (of 37 chaps.) and the Southern or the earlier recension (of 36 chaps.). In its present form, the treatise is considered to be the result of additions by later hands. Though mostly composed in Ślokas, it partakes of some of the features of the sūtra style. Various dates between the 2nd cent. B.C. and 3rd cent. A.D. have been assigned by different scholars. Mātṛigupta (4th cent. A.D.), whom tradition makes contemporary or identical with Kālidāsa, seems to have written a comm. on it. The Prakrits recognised by the *Nāṭyaśāstra* are later than those of Aśvaghosha, for it recognises the use of the Ardha-Māgadhī which is not found in the plays other than those of Aśvaghosha and Bhāsa, and ignored the Māhārāshtrī which is freely used in the later classical dramas. The fact that Bhāsa violates some of the rules of Bharata suggests that in his time the *Nāṭyaśāstra* had not obtained much sanctity. Thus Keith suggests the 3rd cent. A.D. as a probable date of this work.

It is the most important and authoritative treatise on Sanskrit dramaturgy, for not very long after its composition, it seems to have been held in high esteem so that the succeeding writers have merely followed this old work. About the drama, it says that the Nāṭyaveda was creation of Brahmā himself. It further assigns to drama a very high status by ranking it as the fifth Veda. Then are discussed in an elaborate manner, the plot, the characters, and the sentiments which constitute the essentials of a drama. In this connection it describes the different divisions of the drama and their distinguishing characteristics and construction. It also deals with the gestures of the actors, the mode of delivery, and the dress and other equipment. It mentions that the dress and the make-up should always be appropriate to the *rasa* or *bhāva*, and that the correct way of speaking in the drama should be in consonance with the different emotions intended to be conveyed. The *Nāṭyaśāstra* also suggests in detail the use of the languages, especially about the assignment of the various forms of Prakrit to different characters. A brief grammatical account of Prakrit is set forth in Chap. 17, the earliest of its kind. It also gives a detailed description of the Pūrvaraṅga, a religious ceremony before the drama, but it has practically gone out of vogue in the classical drama.

The work also gives proper attention to the theatre and the scenery: there are mentioned three kinds of theatres, one for the gods and the other two, the rectangular and the triangular, obviously for the mortals. The role which the audience plays in the successful representation of a drama is also dealt with, which mentions that the audience should be clever and capable of appreciating the feelings and emotions expressed by the actors.

The work treats of poetics, metre (Chaps. 16 and 32), music and dance as they are concerned with the composition and representation of the drama. It develops an important doctrine of *rasa* or sentiment and accepts it as the essence of Kāvya, relegating *guṇa* and *alaṅkāra* to a subordinate role. It accepts eight sub-divisions of the sentiment, which is just a condition produced in the mind of the audience as a result of the emotions of the characters. It describes 36 *lakshaṇas* or embellishments of poetry (Kāvyavibhūshaṇāni), four poetic types, and ten poetic merits and faults. It does not distinguish between

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the *alaṅkāras* of *śabda* and *artha* but mentions the *Upamā* (with five sub-divisions), the *Rūpaka*, the *Dīpaka* and the *Yamaka* as the four *Nāṭakālaṅkāras*. In fact, it anticipates many of the concepts elaborated in later works on poetics.

The author, however, admits that as human nature affords immense variety, no hard and fast rules can be insisted upon by theorists and that the people themselves are the final authority.

NĀṬYA-ŚĀSTRA-SAṄGRAHA. A collection of Sanskrit texts on dramaturgy. made by Uṭaka Govindāchārya at the instance of Mahratta kings of Tanjore. If consists of two parts: the first part dealing with different movements of Aṅgas and the second consisting of texts culled from different sources.

NAVAPAYA. See *Jinachandra Gaṇin.*

NAVARATNA-PARĪKSHĀ. See *Nārāyaṇa Paṇḍita.*

NAVASĀHASĀṄKA-CHARITA. A Sanskrit epic by Padmagupta (q.v.), composed in 1005; it is a historical kāvya in 18 cantos, dealing with a purely imaginary story of the winning of the princess Śaśiprabhā with a covert reference to the history of his patron king Sindhurāja Navasāhasāṅka of Mālwā.

It treats of the marriage of king Sindhurāja, with the Nāga princess Śaśiprabhā. In one of his hunting excursions, the king shoots a deer with a golden chain on its neck, but it escapes; it is a pet of Śaśiprabhā and from the mark on the arrow, she recognises the name of the king. So in pursuit of the deer, the king in his turn sees a swan on a lake, with a pearl necklace hanging in its beak and when he takes hold of it, he sees the name of Śaśiprabhā engraved on the pearls. Thus the love dawns. Śaśiprabhā sends her maiden in search of the necklace and she interviews the king. The king is asked to invade Nāgaloka, capture and kill the demon Vajrāṅkuśa at his capital at Bhogavatī and bring the golden lotus from his pleasure pond; this the king easily accomplishes and the lovers are united.

The language is highly embellished, expression is original and verse melodious; an account of the Paramāra dynasty is given (XI. 64-102) in the epic.

NAVA-TATTVA-PRAKARAṆA. A Prakrit work in 14 verses by Jinachandragaṇī (q.v.), dealing with the nine fundamental truths of Jainism

NAYACHAKRA. See *Devasenāchārya.*

NAYACHANDRA (fl. 15th cent.). A Jaina Sanskrit writer, the spiritual grandson of Jayasiṁha Sūrī, who lived at the time of Vastupāla; a versatile genius, he wrote poetry in six languages. He composed a poem on Kumāra-nṛipati (Kumārapāla); his *Hammīra-kāvya* (q.v.) in 14 cantos describes the heroic deeds of Chauhāna Hammīra, who bravely fought with the Muslims at Ranthambhor.

NĀYĀ-DHAMMAKAHĀO. See *Aṅga.*

ṆĀYAKUMĀRA-CHARIU. See *Nāgakumāra-charita.*

NĀYANĀCHĀRYA (Varada; b. 1316). A Sanskrit poet, who was son of Vedāntadeśika or Venkaṭanātha. He was a great scholar and vanquished in debate the poet, Śākalya-malla at the court of Singabhūpāla (fl. *c.* 1330) He was also called Kumāra Vedāntadeśika. He then composed *Ratnapeṭikā*, a comm. on Vedāntadeśika's *Subhāshitanīvi*, and presented it to the king. Nāyanāchārya is the author of two poems: *Kokila-sandeśa* and *Śuka-sandeśa*; both these poems are on the model of the *Meghadūta.*

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NAYANANDĪ MUNI. A Jaina Apabhraṁśa poet, pupil of Māṇikyanandi of the Kundakunda line of teachers and author of *Sudaṁsana-chariu* (q.v.; *Sudarśana-charita*; 1043) and *Sakala Vidhi-Nidhāna Kāvya* (q.v.).

NAYA-SUNDARĪ. A Prakit drama of *Saṭṭaka* type by a Jaina author, who flourished in the reign of Akbar (16th cent.).

NAYATATTVĀLOKA. See *Nyāya-tattvāloka.*

NEBESKY-WOJKOWITZ, R.M. VON (1923-59). A German Indologist, who specialized in Tibetan studies and the culture of the Himalayan people. He visited Rome to study with Tucci (q.v.) and spent some time at the London School of Oriental Studies before setting out for Kalimpong in 1950. He wrote a good number of books and articles on Tibetan deities and their cult.

NEETA SHARMĀ. A Sanskrit scholar, whose chief work is : *Bāṇabhaṭṭa : A Literary Study* (1968).

NEEVAL Jr., WALTER G. A modern American Indologist, whose chief study is on Śrīvaishṇava theological texts.

NEGELEIN, JULIUS VON (1872-1932). A German Indologist, who specialized in the study of the *Atharvaveda* and in the cultural history of India. He was an authority on Indian beliefs and superstitions. He obtained his doctorate in Koenigsberg in 1896 and qualified as a University Professor in 1899. His first major publication (in German) was: "The Horse in Aryan Antiquity" in three parts. All aspects of the horse in the history of culture and religion were discussed in this treatise. He wrote a number of papers on the concept of the soul as a bird and on beliefs and superstitions. He brought out (in German) "On the history of religion in India : the Atharva-pariśishṭa" (1908). Together with the American scholar G.M. Bolling, he pub. *The Pariśishṭas of the Atharvaveda* (Leipzig, 1909, 1910). His *Das Verbalsystem des Atharvaveda* (Berlin, 1898) is a monograph on the verbal system of the *Atharvaveda.* He ed. "The Book of Dreams of Jagaddeva. A Contribution to Indian Divination" (1912). He also wrote a paper on Indian expiatory ceremonies. He worked on a book (in German) : "World History of Superstitions" (vol. I, Berlin and Leipzig, 1930; vol. II appeared posthumously in 1935).

NEIL, R.A. A modern Indologist, who along with E.B. Cowell (1826-1903) carefully ed. the *Divyāvadāna* (1886).

NEISSER, W. A German Indologist, whose chief work is *Zum Worterbuch des Rigveda* (Leipzig, 1924-30; a philological and etymological examination of important Ṛigvedic words, which was an improvement upon Grassmann's work); he had written also articles on Vedic grammar.

NELSON, DAVID. See *Rām Dayāl.*

NELSON, DONALD A. A modern American Indologist, whose chief studies are on the *Bṛihatkathā* and the Tamil *Perumkathai.*

NEMIṆĀHA-CHARIU. See *Neminātha-charita.*

NEMINĀTHA-CHARITA (*Ṇemiṇāha-chariu*). An Apabhraṁśa poem of high merit by Haribhadra (1159), giving an account of Neminātha, a Tīrthaṅkara, of the Jainas. The legend of Neminātha is the same in all the presentations, but Haribhadra is at pains in depicting romantic scenes to the extent that the entire first half of the poem treats only of the previous birth of Nemi and Rājīmatī, and insufficient attention is devoted to the actual legend of the

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Tīrthaṅkara. Interwoven with the story is the *Sanatkumāra-charita*, which relates to the legend of the fourth Chakravartin, contemporaneous with the fifteenth Tīrthaṅkara. The *Saṇakumāra-chariu* (*Sanatkumāra-charita*), containing 343 Raḍḍā verses, constitutes verses 443 to 785 of the original; though the *Sanatkumāra-charita* forms a part of the *Neminātha-charita*, yet it is an independent work.

In the beginning of the work, the poet gives a description of the Jambu-dvīpa, Bharata-khaṇḍa and Gajapura (Hastināpura) in poetic language. Sanatkumāra, the son of the Rājā of Gajapura, sees a beautiful maiden with whom he falls in love. Once a fiery steed takes away Sanatkumāra; his friend starts in search of him and reaches as far as Mānasarovara. On his way, he meets many jungles and various seasons. From a *kinnarī*, he learns of Sanatkumāra; during the time Sanatkumāra marries many damsels. The maiden, with whom Sanatkumāra fell in love at Gajapura, has been abducted by a *yaksha* and is brought to Mānasarovara, where Sanatkumāra marries her also. After describing the luxurious life of Sanatkumāra, the poet goes on to narrate his heroic deeds. In the meanwhile, Archimāli, a Jaina *Bhikshu* tells Sanatkumāra his past births.

Again, Sanatkumāra marries many damsels but he returns to Gajapura after learning the sad plight of his parents from Mahendra, a friend of his. Aśvasena, Sanatkumāra's father, appoints the latter his successor and retires to the forest; Sanatkumāra earns the title *Chakravartī*; gods coronate him but he also retires to the forest. After passing an ascetic life for millions of years, Sanatkumāra attains heaven.

NEMINĀTHA-CHARITA (*Ṇemiṇāha-chariu*). A Prakrit poem by Maladhāri Hemachandra (11th cent.), who was an elder contemporary of the famous Hemachandra.

NEMINĀTHA-CHARITA (*Ṇemiṇāha-chariu*). An Apabhraṁśa poem by Lakhamadeva (Lakshmaṇadeva; q.v.), describing the life of Neminātha, in four cantos.

NEMINĀTHA-CHAÜPAI. An Apabhraṁśa poem by Vinayachandra Sūri, treating of the story of Neminātha. Its distinctive feature is the occurrence of Vārāmāsyā (i.e. description of the twelve months of the year) which was, perhaps, the model of *Vārāmāsyās* or Bārahamāsās of later vernaculars.

NEMINĀTHA-MAHĀKĀVYA. See *Kīrtirāja*.

NEMINĀTHA PHĀGU. A small Apabhraṁśa poem by Rājaśekhara Sūri (fl. 14th cent.), which describes in 27 verses the life of Neminātha, a Jaina Tīrthaṅkara. For details on Neminātha, see *Neminātha Charita*.

NEMI-NIRVĀṆA. A Sanskrit poem by Vāgbhaṭa (q.v.; fl. 12th cent.), which deals with the life of Neminātha, a Jaina Tīrthaṅkara. See *Neminātha-charita*.

NETTI. See *Netti-pakaraṇa*.

NETTI-PAKARAṆA ('Book of Guidance'). A Pali work ascribed to Mahākachchāna, a disciple of Buddha, proclaimed as the best expounder of the word of the Master even in the *Majjhima-nikāya*. It is also called *Netti-Gandha* or simply *Netti* and is contemporaneous with the *Milinda-pañha*.

A treatise on the textual and exegetical methodology, it is to the Pāli canon what Yāska's *Nirukta* is to the Vedas. It is also the earliest work giving a systematic treatment of all the teachings of Buddha. The opening section, *Saṅgrahavāra*, is followed by another section called *Vibhāgavāra*, presenting a systematic treatment in three classified sub-sections called respectively *Uddesavāra*, *Niddesavāra* and *Paṭiniddesavāra*. A comm. on it was written by Dhammapāla in *c.* 5th cent. In Burma, it is regarded as

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belonging to the 'canonical' *Khuddaka-nikāya* (q.v.). According to Mrs. Rhys-Davids, the *Netti* is earlier than the last two books of the *Abhidhamma* (q.v.); E. Hardy assigns to it a date about the beginning of Christian era.

NETTI-PAKARAṆASSA-ATTHA-SAṀVAṆṆA-NĀ. A Pali comm. on *Netti-pakaraṇa* (q.v.), attributed to Dhammapāla (q.v.).

NEUFELDT, RONALD W. A foreign Indologist, whose chief work is : *F. Max Mueller and the Ṛigveda* (Calcutta, 1980).

NEUGEBAUER, OTTO. A modern scholar, whose chief works are: The *Exact Sciences in Antiquity* (Princeton, 1952), *A History of Ancient Mathematical Astronomy* (3 Vols., 1975) and *The History of Ancient Astronomy : Problems and Methods.* See *Pingree, David.*

NEUMANN, KARL EUGEN (1865-1915). A German Indologist, who got a doctorate on *Sāra-saṅgaha* (q.v.), a Pali compendium of Buddhist ideas. His first book was on the "Inner Relationship between Buddhist and Christian doctrines" (1891). In 1892, an anthology of Buddhist texts appeared. In 1894, he spent ten months in India. He visited Buddha's homeland at the foothills of the Himalayas and spent some time in Ceylon, having discussions with Buddhist monks. He stayed for a year in London and then worked at the Oriental Institute in Vienna. He tr. into German *Majjhima Nikāya, Theragāthā, Therīgāthā, Sutta-nipāta, Dhammapada* and *Dīgha Nikāya.* A new edition of his trs. appeared in 1956/57, and *Also Sprach der Erhabene* (Thus Spoke the Lord) in 1962. His trs. were well received by many of his contemporaries like Hermann Hesse, Thomas Mann, etc. According to S. Radhakrishnan, it was Neumann, who made Buddhism popular in Germany, Critics have, however, objected to Neumann's often subjective renderings.

NEVE, FÉLIX. A French Indologist, whose monograph, *Essai sur le mythe des Ṛibhavas* (Paris, 1847) treats critically of the mythology relating to Ṛibhus which, according to him, represents the first apotheosis in the Veda, and incidentally of the whole Vedic mythology in general; he has appended to his monograph the Sanskrit text (with Sāyaṇa's comm.) and the French tr. of the Ṛigveda-hymns to Ṛibhus.

NEVELEVA, S.L. A modern Russian Indologist, who in her Russian book 'Mythology of Ancient Indian Epic (the Pantheon)' (1975), gives a detailed analysis of mythological ideas and images in the *Mahābhārata.* See *Kalyanov, V.I.*

NIBANDHA-SAṄGRAHA. A well-known Sanskrit comm. by Dallaṇa (q.v.) on the *Suśruta-saṁhitā* (q.v.).

NIDĀNA. A Sanskrit Āyurvedic work by Mādhavakara (q.v.), which deals with the diagnosis of diseases; also called *Rug-viniś-chaya, Gada-viniśchaya* or *Mādhava-nidāna.* This work, for the first time in the history of Indian medicine, treats of all diseases together and has often been laid under contribution by later writers such as Chakrapāṇidatta and Vaṅgasena (qq.v.); it enjoyed high popularity as is shown by numerous commentaries written on it.

NIDĀNA-KATHĀ ("Narrative of the Beginnings"). A Pali work in 3 sections, which preceded the *Jātakaṭṭhavaṇṇanā* (q.v.), the Jātaka comm. and formed part of it.

It consists of three sections: (1) the story of the "beginnings in the remote past" (*dūrenidāna*), from the existence of the later Buddha as Sumedha at the time of the Buddha Dīpaṅkara down to his re-birth in the heaven of the Tusita gods; (2) the story of the "beginnings in the not very remote past"

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(avidūrenidāna), beginning with the descent of Buddha from the heaven of the Tusita gods, and ending with the attainment of Bodhi, i.e., enlightenment; and (3) the story of the "beginnings in the present" (santikenidāna), relating the events from the enlightenment of Buddha down to the story of the magnificent donation of the merchant Anāthapiṇḍika.

The first section gives an account of the previous lives of the Buddha, its prose is continually interrupted by verses from the *Buddhavaṁsa* and *Chariyāpiṭaka*, with which it is directly connected and is, in the main, a mere commentary on an extract from these two texts. The second section describes how the Tusita gods importune Bodhisattva to be born again on earth, and gives the legends of Bodhisattva from his conception to the attainment of Bodhi, interwoven with numerous miraculous phenomena. The last section deals mainly with the first conversions. These three sections thus deal with the story of the Buddha from the time of Dīpaṅkara Buddha, to whom the future Buddha as Sumedha pays homage, up to the grant of Jetavana to the monastic order by the merchant Anāthapiṇḍika.

The work for the first time gives a connected account of the life of the Buddha and forms an essential part of the Jātaka commentary, representing an earlier phase in the development of the Buddha legends than the *Lalita-vistara* (q.v.) and similar Sanskrit works.

NIDĀNASŪTRA. Se *Vedāṅga* (Chhandas).

NIDDESA. A part of the *Khuddaka-nikāya.* See *Sutta-piṭaka.*

NIDHIKAṆḌA-SUTTA. A part of the *Khuddaka-pāṭha* (q.v.).

NIGAM SHARMĀ (1928-). A Sanskrit scholar, whose chief works are: *Ṛigveda meṅ Kāvya Tattva* (in Hindi; Poetic Elements in the *Ṛigveda*; 1981) and *Ṛik Sūkta Mañjarī* (comm. in Sanskrit and Hindi on about 125 Sūktas; 1981).

NIGHAṆṬU. Sanskrit glossaries or lists of rare and obscure words occurring in the Vedic hymns; semetimes ascribed to Yāska (q.v.). But, as Yāska himself says they were composed by the descendants of ancient sages for the easier understanding of the transmitted texts. The extant *Nighaṇṭu*, which is generally ascribed to Yāska, consists of three Kāṇḍas having five chapters. The first three Chaps., called *Naighaṇṭuka-kāṇḍa*, describe synonyms; the fourth Chap., in three parts, is called *Naigama* or *Ekapadika-kāṇḍa* and contains difficult words having more than one meaning; the last chapter, called *Daivata-kāṇḍa*, contains names of gods. The total number of words collected in this *Nighaṇṭu* is 1770.

NIGHAṆṬU. See *Dhanvantari.*

NIGHANṬU-NIRVACHANA. See *Devarāja Yajvan.*

NIGHAṆṬUŚESHA. See *Abhidhāna-chintāmaṇi.*

NIHAR RANJAN RAY (*d.* 1981). A modern scholar, whose chief works are: *Brahmanical Gods in Burma* (1932), *Sanskrit Buddhism in Burma* (1938), and *Theravada Buddhism in Burma* (1947).

NIJENHUIS, E. TE. A Dutch Indologist, whose studies are on music : *Indian Music: History and Structure* (1974), *Musicological Literature* (in Sanskrit, 1974), and *The Rāgas of Somanātha* (2 Vols., 1976). He is at present engaged in the ed. of the Sanskrit text and Eng. tr. of *Saṅgītaśiromaṇi* and ed., comm. and Eng. tr. of Haripāla's *Saṅgīta-sudhākara.*

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NIJJUTTI. General designation of the earliest comms on ancient Prakrit works.

NIKHILĀNANDA, S. A Vedic scholar, who ed. with a general introduction, Eng. tr., and notes in four parts (called selections) covering 11 principal Upanishads (1951-59).

NĪLAKAṆṬHA (fl. 17th cent.). Grandson of Nārāyaṇa Bhaṭṭa (q.v.) and one of the foremost Smṛiti-digest writers. His Smṛiti digests in Sanskrit are: *Vyavahāra-mayūkha, Saṁskāra-mayūkha, Prāyaśchitta-mayūkha* and *Pratishṭha-mayūkha.*

NĪLAKAṆṬHA. Perhaps a native of Kerala, he is the author of Sanskrit *Mātaṅga-līlā* (q.v.; a work on elephant-lore). His date is uncertain.

NĪLAKAṆṬHA. A Sanskrit author of *Tājika,* an astronomical work, written in 1587.

NĪLAKAṆṬHA. A celebrated author in Sanskrit of the latest commentary on the *Mahābhārata* (q v.). Nīlakaṇṭha's ancestors originally belonged to Maharashtra but they had settled in Kashi, when Nīlakaṇṭha (fl. 1650-1700) was born. His full name was Nīlakaṇṭha Chaturdhara and his comm. *Bhārata Bhavadīpa* on the *Mahābhārata* was pub. by Chitrashala Press, Poona. He also ingeniously interpreted a selection of 250 Ṛiks under the title *Mantra-Bhāgavata-vyākhyā* (*Mantra-rahasya-prakāśikā*) to prove in the *Rigveda* the existence of the Kṛishṇa-story as narrated in the *Bhāgavata-purāṇa.*

NĪLAKAṆṬHA DĪKSHITA (fl. 1st half of 17th cent.). A versatile Sanskrit writer, son of Śrīnivāsa Dīkshita, grand-nephew of Appayya Dīkshita (qq.v.) and a disciple of Veṅkatatamakhi. A minister of Tirumalanāyaka of Madura, his chief works are: *Śivalīlārṇava* (a mahākāvya in 22 cantos, detailing the sixty-four līlās of god Hālasyanātha, by which name Śiva is worshipped at Madurā), *Gaṅgāvataraṇa* (in eight cantos describing the penance of Bhagīratha and the descent of the celestial Gaṅgā on the earth), *Nīlakaṇṭha-vijaya-champū* (composed in 1637 on the legend of *Samudra-manthana*), *Nala-charita-nāṭaka* (a seven-act drama on the marriage of Nala and Damayantī) and *Paribhāṣhā-vṛitti* (q.v.; a grammatical work). In his *Chitra-mīmāṁsā-doshadhikkāra,* he answered the criticism such as those of Jagannātha Paṇḍitarāja and justifies the views of Appayya Dīkshita. As a poet, his fancies are imaginative, his sentiments lofty and his language natural.

NĪLAKAṆṬHA PILLAI, N. A Sanskrit author of *Viśvāmitra* (Trivandrum, 1936), which contains stories in prose.

NĪLAKAṆṬHA ŚARMĀ, PUNNASSERI (1858-1935). A modern Sanskrit writer, whose chief works are: *Sāttvika-svapna* (a satire on the early political agitators: the shouting of diverse slogans and ideologies by different parties are made fun of here) and *Gairvani-vijaya* (pub. in the journal *Vijñāna-chintāmaṇi,* ed. by the author himself), which dramatises the sad state into which Sanskrit has fallen, revealed by characters, such as Brahmā, Sarasvatī, Ṛishis, Sanskrit, English and other Indian languages. He is well-known for his services in the propagation of Sanskrit in Kerala.

NĪLAKAṆṬHA ŚĀSTRĪ GORE. A Sanskrit Pandita, whose *Śāstra-tattva-viniraṇaya* (Ujjain, 1931) was a reply to John Muir's *Mata-parīkshā* against Hinduism; later on the Pandita was converted to Christianity.

NĪLAKAṆṬHA ŚĀSTRI, K.A. A noted scholar, whose chief works are: *The Cholas*

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(Madras, 1925, 1937), *The Pandyan Kingdom* (London, 1929), *History of Śrīvijaya* (Madras, 1949), *South Indian Influence in the Far East* (Bombay, 1949), *Age of the Nandas and Mauryas* and *History of South India.*

NILAKAṆṬHA ŚĀSTRĪ, S. (1902-). Retired Professor of Sanskrit College, Trivandrum; he has rendered the Tamil *Kamba Rāmāyaṇa* into Sanskrit verse under the title *Śrī Rāmacharitam.* His other works are: *Ṛigveda-sūkta-vyākhyā*, *Sāvitrī* and *Dhvanyāloka-vyākhyā.*

NĪLKAṆṬHAN UNNI, K.S., the late. A modern Sanskrit poet of Kerala, whose *Viśuddha Nabi Charitam* is on the prophet of Islam. He has also rendered into Sanskrit Śrī Nārāyaṇa Guru's short poem *Daiva-dasaka.*

NĪLAMATA-PURĀṆA. A Sanskrit work of the Mahātmya type, which mentions the sacred places of Kashmir and the legends connected with them. It is one of the sources drawn upon by Kalhaṇa for his *Rājataraṅgiṇī* (q.v.).

NIMĀI. See *Gaurāṅga.*

NIMBĀRKA (d. 2nd half of 12th cent.). A famous philosopher, reputed to be a pupil of Rāmānuja (q.v.). A Telugu Brāhmaṇa of Vaishṇava faith, he belonged to a village Nimba, identified with Nimbapura in the Bellary District. He lived at Vṛindāvana near Mathurā and the followers of his school are usually found in North India. His works in Sanskrit are: *Vedānta-pārijāta-saurabha* (a comm. on *Brahmasūtra*) and *Siddhānta-ratna*, also called *Daśa-ślokī* (summing up his system of Vedānta philosophy in ten verses; q.v.). His doctrine is called Dvaitādvaita.

Nimbārka is the founder of another school of Vaishṇavism supporting the cult of Bhakti against the doctrine of Māyā of Śaṅkarāchārya (see Rāmānujāchārya), whose doctrines resemble in some respects those of Rāmānuja school. But Nimbārka preached Bhakti in its original sense of love and gave exclusive prominence to the conception of Kṛishṇa attended by the cowherdesses headed by Rādhā. Rāmānuja's theory about the Supreme Soul being a composite personality and developing into the animate and inanimate world is not accepted by the Nimbārka school, according to which the Supreme Soul (God), the individual soul, and the inanimate world are both identical and at the same time distinct from one another. They are identical in the sense that the individual soul and the inanimate world are entirely dependent on God and have no independent existence. Nimbārka's theory is thus both monistic and pluralistic.

NIRAÑJANA PRASĀDA CHAKRAVARTI. A modern scholar, who has ed. Rājaśekhara's *Kāvyamīmāṁsā*; his other studies are on India and Central Asia, Indian Studies on Chinese Turkestan, and Indian Culture in Java and Sumātra (1927-57).

NIRAYĀVALIYĀO. See *Uvaṅga.*

NIRṆAYA-SINDHU. A well-known Sanskrit Smṛiti digest by Kamalākara (q.v.), also called *Nirṇaya-kamalākara.* A huge work, divided into three sections, it deals with: proper time for various religious acts, consecration of images, buying of cattle, Śrāddha, rites after death, rites for Satī and Sannyāsa, etc.

NIRPAJE BHĪMA BHAṬ. A Sanskrit poet of Andhra Pradesh, whose chief works are *Hyderabad-vijayam* (1954) and *Kāśmīra-sandhāna-samudyamaḥ*, which deal with the problems of Hyderabad and Kashmir.

NIRUKTA. See *Yāska*, *Vedāṅga* (Nirukta),

NIRUKTA-SAMUCHCHAYA. A post-Sāyaṇa Sanskrit work, which is attributed to Vararuchi. It is not connected with *Nirukta*, as

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its title suggests, but is a comm. on about 100 Veda-mantras. It has been pub. separately by C. Kunhan Raja and Yudhishṭhir Mīmāṁsak.

NIRŪPAṆ VIDYĀLAṄKĀR (1924-). A Sanskrit scholar, whose chief works are: ed. of *Mudrārākshasa* and of *Abhijñāna-śākuntalam.*

NISĪHA. See *Chheya-sutta.*

NIŚĪTHA. See *Nisīha.*

NĪTI ADAVAL. A modern scholar, whose chief work is *The Story of King Udayana as gleaned from Sanskrit, Pali and Prakrit Sources.*

NĪTI-KALPATARU. A Sanskrit poetical work in 138 sections by Kshemendra (q.v.), which gives instructions on worldly wisdom and polity.

NITI-MANJARI. See *Dyā Dviveda.*

NĪTI-RATNĀKARA. Same as *Rājanīti-ratnākara.*

NĪTI-SĀRA. A Sanskrit work on polity by Kāmandaka (q.v.), based mainly on *Arthaśāstra* (q.v.); also called *Kāmandakīya-nītisāra.* Written in easy verses, divided into cantos like a Kāvya, it was perhaps composed in the first half of the 8th cent. by one Śekhara, whose family title was probably Kāmandaka. While it simplifies material of the *Arthaśāstra,* it introduces much didactic matter of its own.

NĪTI-ŚATAKA. See *Śataka-traya.*

NĪTIVĀKYĀMṚITA. A Sanskrit work by Somadeva (q.v.), which is a sort of comm. on Kauṭilya's *Arthaśāstra.* It seeks to advise kings to behave well and prudently rather than cunningly. This work, like the Smṛitis, enjoins the use of ordeal as does the *Arthaśāstra.*

NĪTIVARMAN. A Sanskrit poet and author of *Kīchaka-vadha* (q.v.); he flourished earlier than the 11th cent. in some eastern province of India.

NITTI-DOLCI. A French Indologist, whose chief work is *Les Grammarians Prakrits* (Paris, 1938; Eng. tr. of *Prakrit Grammarians* made by P. Jha, 1972), which surveys in a detailed manner the principal Prakrit grammars.

NITYA CHAITANYA YOGĪ. A modern scholar of Nārāyaṇa Gurukulam, Varakala, Kerala, whose two collections of lectures on Hindu philosophy have been published; he is also the author of *Beyond Cause and Effect.*

NITYĀNANDA BHĀRATĪ (fl. 20th cent.). A Sanskrit writer, associated with the Rāmakṛishṇa-Vivekānanda movement; he tr. *The Song of the Sannyāsin* by Vivekānanda into Sanskrit.

NITYĀNANDA BRAHMĀCHARI, SVĀMĪ (1860-1914). A Vedic scholar, who published *Padānukrama Kośa* of *Sāmaveda* and *Yajurveda* (1908) for the first time.

NITYANĀTHA (fl. 13th cent.). Author in Sanskrit of an Āyurvedic work, *Rasa-ratnākara* (q.v.); *Rasaratna-samuchchaya* (q.v.) is sometimes ascribed to him.

NIWANO, NIKKYO. A modern Japanese Buddhist scholar, whose chief works are: *A Guide to the Threefold Lotus Sūtras* and *Shākyamuni Buddha.*

NIYAMASĀRA. A Prakrit work, attributed to Kundakunda, which lays down the discipline for one who seeks salvation.

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NJAMMASCH (Mrs.). A German Indologist, who is dealing with the problems of the early Indian feudalism. She is a staff member of the Institute of History.

NOBEL, JOHANNES (1887-1960). A German Indologist, who in 1927 accepted a Professorship in Marburg. He specialized in Sanskrit poetics and obtained a doctorate on his thesis (in German) : "Contributions to the older history of *Alaṅkāraśāstra*". After working as Librarian, he wrote another thesis : *The Foundations of Indian poetry and their historical development, General Outlines* (Calcutta, 1925). While in Berlin, he had friendship wtth eminent scholars like Prof. and Mrs. Lueders, H. von Glasenapp, and V.S. Sukthankar and he regarded the years in Berlin as the happiest in his life. He then took up the study of Mahāyāna Buddhism and learnt Tibetan and Chinese. He wrote papers on Kumārajīva (1927), Kumāralāta (1928) and Aśvaghosha (1931). For the next 30 years, Nobel worked on his magnum opus, the ed. of *Suvarna-prabhāsottama-sūtra* (Sanskrit text, 1937; Tibetan tr. 1944). His other works are : *Tibetan-German-Sanskrit Dictionary* (1950), German tr. of I-tsing's Chinese version of the Sūtra and the Tibetan rendering of the text, and Tibetan tr. of *Roruka Avadāna* (1955). All these works are models of meticulous philological scholarship.

Nobel worked on a *Dictionary of Chinese Buddhism*, begun by Hackmann, and brought out six numbers (Leiden, 1951-54). He had promised his friend Geldner to edit his tr. of the *Rigveda*, and he kept his promise; without Nobel's efforts, Geldner's tr. would not be available to scholars (vols. 1-3, 1951; vol. 4, 1957). Nobel travelled all over Europe and visited India three times. Nobel's friends and colleagues brought out a volume Jñānamuktāvalı for his 70th birthday. Nobel retired from Professorship in 1955 and died in 1960 in Marburg.

NOBILI, DE (1577-1656). An Italian Christian Missionary, who was the first European to direct his attention to Buddhist literature.

NOOTEN BAREND VAN. A modern Indologist, who has used the International Business Machine for literary and linguistic analysis of the *Sabhā-parvan* of the *Mahābhārata*. After producing a book on the *Mahābhārata*, he had been to Indonesia and India (Baroda) for a work on the *Rāmāyaṇa*. He at present teaches in the University of California at Berkeley, U.S.A.

NORMAN, H.C. A modern Indologist, whose chief work is ed. of *Dhammapada-aṭṭhakathā* (Pali Text Society, London, 1906-15) in 5 Vols. (Vol. V Indexes by Lakshmaṇa Shāstrī Tailang).

NORMAN, K.R. A specialist in Middle Indic Studies, who in his 'Notes on the Gāndhārī Dharmapada' (*Indian Linguistics*, 1971) has shown that only very few revisions can be suggested in Brough's *Gāndhārī Dharmapada* (London, 1962). He made also new translations (with commentaries) of the *Theragāthā* and *Therīgāthā*, under the titles : *The Elders' Verśes I* (London, 1969) and *The Elders' Verses II* (London, 1971), which mark great advance on Mrs. Rhys-Davids' translation; his work shows how Pali texts have to be tr. and studied. He also pub. *Pali Tripitakam Concordance* (vol. II fascicles 4-9, London 1963-73; vol. III fascicle 6, 1984), ed. *Critical Pali Dictionary* (vol. II fascicles 10, 11, 12, Copenhagen 1979, 1981, 1982), *Pali Literature* (A History of Indian Literature, vol. VII fascicle 2; Wiesbaden 1983), *The Group of Discourses* (*Sutta-nipāta*; London, 1984) and co-editor and contributor : *Buddhist Studies in Honour of I.B. Horner* (1974), *Buddhist Studies in Honour of Hammalava Saddhātissa* (Sri Lanka 1984),

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Journal of the Pali Text Society (vol. X, 1985) and tr. *Jain Cosmology* (French text by C. Caillat; Paris 1981). He is at present Reader in Indian Studies, University of Cambridge and is also President of the Pali Text Society, and Editor-in-Chief of the *Critical Pali Dictionary*.

NOVIKOVA, V. ALEXANDROVNA (Mrs.). A Russian Indologist, who heads the Sanskrit section of the Oriental Department in the University of Leningrad; she is the author of a work on Bengali and Tagore, for which she was awarded a prize in Calcutta.

NṚSIṀHA (fl. early 18th cent.). A Sanskrit writer, son of Veṅkatakṛishṇa and author of *Anumiti-pariṇaya*, an allegorical drama in which Nyāya doctrine of inference is explained through the marriage of Anumiti, the daughter of Parāmarśa with Nyāyarasika.

NṚSIṀHA-PRASĀDA. A Sanskrit work from South India by Dalapati (q.v.), composed between 1490 and 1512. An encyclopaedia of Dharmaśāstra in 12 sections, the work derives its title from the deity who is invoked at the beginning of each section. The sections are: *Sāra*, *Saṁskāra*, *Āhnika*, *Śrāddha*, *Kālavyavahāra*, *Prāyaśchitta*, *Karmavipāka*, *Vrata*, *Dāna*, *Śānti*, *Tīrtha*, and *Pratishṭhā*.

NṚSIṀHA SŪRI (fl. 12th cent.?). A Sanskrit writer, whose *Śrīśailakula-vaibhava* treats of the life of Rāmānujāchārya (q.v.).

NUNDO LAL DEY. A scholar, whose chief work *Geographical Dictionary of Ancient and Mediaeval India* (London, 1927) supplies, *inter alia*, epic and Purāṇic references to various place names, and identifies them; his *Rasātala or the Underworld* (Calcutta, 1925) refers, in addition, to western geographers.

NŪTANODANTOTSA. A Sanskrit work (Calcutta, 1839), which is a description of England based on Miss Bird's work.

NYĀNASAPONIKA MAHĀTHERA (Siegmund Feniger; 1901-). A German Indologist, whose chief works are: *Heart of Buddhist Meditation*, *Abhidhamma Studies*, *Satipaṭṭhāna*, ed. of *Suttanipāta* and of *Dhammasaṅgaṇī*.

NYĀNASATTA MAHĀTHERA (M. Novosad; 1908-). An American Indologist, whose chief work is *Basic Tenets of Buddhism*.

NYĀNATILOKA MAHĀTHERA (A.W.F. Gueth ; 1878-1957). A German Indologist, who became a Buddhist monk and acquired Ceylonese citizenship. As he was attracted by Buddhism, he went to Ceylon in 1903 ; in 1904 he was ordained a monk, thus becoming the first German to enter a Buddhist order. In 1911, he founded the Island Hermitage in the south of Ceylon, which became a place of pilgrimage for German Buddhists. During the two World Wars, he was interned. He also went to Japan, where he taught for five years and became Professor of the Komasawa University of Tokyo. Nyānatiloka also visited Burma on several occasions ; in 1954 he was a special delegate of the Sixth Buddhist Council. He died in Colombo.

His first pub. in German, tr. into English in 1907 was : "The Words of the Buddha. An Outline of the ethical-philosophical system of Buddha in words of the Pali Canon" ; subsequently 12 English editions and nine translations appeared.

Nyānatiloka's books written in English were pub. by the Buddha Sahitya Sabha in Colombo. These are : *Fundamentals of Buddhism*, *The Path to Deliverance*, *Guide through the Abhidhamma Piṭaka*, *Buddhist Dictionary* and *A Manual of Buddhist Terms and Doctrines*. Apart from these books, Nyānatiloka tr. Pali texts into German :

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Aṅguttara Nikāya, *Visuddhimagga*, *Milinda Pāṅha*, *Puggala Pannatti* and *Dhammapada*. For the use of students, he wrote a *Pali Grammar* (1911) and an *Anthology with Glossary* (1928).

NYĀSA (*Kāśikā-vivaraṇa-pañjikā*). A Sanskrit comm. on the famous grammatical treatise, *Kāśikā-vṛitti* (q.v.), which in itself is a celebrated comm. on the *Ashtādhyāyī* (q.v.). It was composed by the Buddhist Jinendrabuddhi in *c.* 700.

NYĀSA. See *Mukhamatta-dīpanī*.

NYĀSA. See *Vimalabuddhi*.

NYĀSA. See *Prabhāchandrāchārya*.

NYĀYA-BINDU. A Sanskrit work on Nyāya philosophy by the Buddhist logician Dharmakīrti (q.v.). Defending Diṅnāga as against Uddyotakara (qq.v.), the work explains that names and relations are imposed by the mind, while the senses reveal the objects accurately, unless they are themselves perverted. It was shortly afterwards commented upon by Dharmottara, which again was commented upon by Mallavādin.

NYĀYA-BHĀSHYA. An exposition in Sanskrit by Vātasyāyana (2) of Gotama's *Nyāya-sūtra*. Resembling the *Mahābhāshya* in style, it propounds modifications of the *Sūtra* in short sentences comparable to the *Vārtikas* in the *Ashṭādhyāyī*.

NYĀYA-DARŚANA. See *Nyāya-sūtra*.

NYĀYA-KALIKĀ. A Sanskrit work on Nyāya philosophy by Jayanta (q.v.), which is a comm. on Bhāsarvajña's *Nyāya-sāra* (q.v.); it is meant for beginners.

NYĀYA-KANDALĪ. A well-known Sanskrit work on Nyāya-vaiśeshika philosophy, by Śrīdhara Bhaṭṭa (q.v.), which is a comm. on the *Padārtha-dharma-saṅgraha* (q.v.). The theistic interpretation of the Nyāya-vaiśeshika view is perhaps for the first time set forth in this work.

NYĀYA-KOŚA. A Sanskrit dictionary of technical terms used mainly in Indian philosophy; it is written by V. Jhalakīkara.

NYĀYAKUSUMĀÑJALI (*Kusumāñjali*). A Sanskrit work on Nyāya philosophy by Udayana (q.v.), in which the author seeks to prove the existence of God from the Nyāya point of view. It comprises 72 kārikās with the author's own comm. in prose thereon. In this work, Udayana criticises not only the aesthetic doctrine of the Mīmāṁsakas, but also the theories of causation propounded by the Sāṅkhyas, the Vedāntins and the Buddhists.

NYĀYA-MĀLĀ-VISTARA. See *Jaiminīya-nyāya-mālā-vistara*.

NYĀYA-MAÑJARĪ. A Sanskrit work on Nyāya philosophy by Jayanta (q.v.), in which is minutely discussed the nature of words and their meaning. 'He rejects the *Anvitābhidhāna-vāda* of the Mīmāṁsakas of the Prabhākara school, and partially accepts the *Abhihitānvaya-vāda* of the Bhāṭṭa school of Mīmāṁsakas, amending the latter view by recognising Tātparya as a function...Jayanta rejects the idea of *Sphota*, and criticises the doctrine of *Apoha*, *Kshaṇabhaṅga*, *Śrutyaprāmāṇya* and *Iśvara-bhaṅga*. He criticises also the Buddhists' denial of soul and their doctrine of the unreality of the external world. The Buddhist view that there are only two means of valid knowledge, viz., perception and inference, is also refuted by him.'

NYĀYA-NIRṆAYA. A famous Sanskrit treatise on *Advaita*, written by Ānandagiri

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(q.v.).

NYĀYA-PRAVEŚA. A Sanskrit work as an introduction to logic, attributed to Diṅnāga (q.v.) or to Śaṅkarasvāmin.

NYĀYA-SĀRA. A short tract in Sanskrit on logic by Bhāsarvajña (q.v.), which deals with only Pramāṇas or sources of valid knowledge.

NYĀYA-SŪTRA. The earlist Sanskrit work on Nyāya philosophy, ascribed to Gotama by some, to Akshapāda by others, while yet others believe that Gotama and Akshapāda were identical. Divided into five books, each of two sections, the contents are: enumeration of the 16 topics to be dealt with in the other four books (Bk. I), nature of doubt, means of proof and their validity (II), nature of self, body, senses, their objects, cognition and mind (III), volition, sorrow, suffering and liberation (IV), and unreal objections and occasions for rebuke (V). The earlier portion of the work is assigned to the 3rd cent. B.C., while the later portion appears to be of the post-Christian era. See *Pakshila-svamin Vātsyāyana, Nyāyakusumāñjali, Nyāya-mañjarī.*

NYĀYA-TATTVĀLOKA. A highly authoritative Sanskrit comm., also called simply *Tattvāloka,* written by Vāchaspati Miśra on Gotama's *Nyāya-sūtra* (q.v.).

NYĀYA-VĀRTIKA. A Sanskrit work by Uddyotakara (q.v.), which explains the *Nyāya-sūtra* (q.v.) and Vātsyāyana's *Bhāshya* thereon, and defends Vātsyāyana (q.v.) against the attacks of Diṅnāga (q.v.).

NYĀYĀVATĀRA. See *Siddhasena Divākara.*

NYĀYA-VINIŚCHAYA. See *Akalaṅka.*

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O

OBERHAMMER, G. A modern Austrian Indologist, who is engaged in the collection of materials for the history of Viśishṭādvaita school. His chief work is on Yoga (Wien, 1977); he has also ed. proceedings of two symposiums: on the concept of revelation in Indian religions (Wien, 1974) and on transcendental experience and salvation in Indian systems (Wien, 1978). A researcher on Hindu systems of philosophy, he at present works in the Institute of Indology of Vienna University.

OBERMILLER, EUGENE (1901-35). A pioneer in Russian Indology, who tr. from the Tibetan the *Uttaratantra* or *Ratnagotravibhāga* (1931). His main work is devoted to the doctrine of Prajñāpāramitā as expounded in the *Abhisamayālaṅkāra*. No one before him has studied works on such a large scale. He is the author also of *History of Buddhism* (1935).

O'CONNOR, JUNE. A modern American scholar, whose chief work is *The Quest for Political and Spiritual Liberation: A Study in the Thought of Sri Aurobindo Ghose* (Cranbury, 1977).

ODDIE, G.A. An American scholar, whose chief work is *Religion in South Asia: Religious Conversion and Revival Movements in South Asia in Mediaeval and Modern Times* (ed., Columbia, 1977).

OḌEYADEVA (fl. 12th cent.?). A Digambara Jaina Sanskrit poet, whose title was *Vādibhasiṁha* or a lion to the elephants of counter disputants. A pupil of Pushpasena, whom he lauds in the usual exaggerated style, he is the author of two works: *Gadyachintāmaṇi* and *Kshatrachūḍāmaṇi* (qq.v.).

OERTEL, HANNS (1868-1952). A German Indologist, who studied with William Dwight Whitney, an American scholar and later at the Universities of Berlin and Tuebingen. In 1891 he became Reader and in 1901 he was appointed full Professor at Yale University. After working as Professor at Basel University, Switzerland and at Marburg, in 1925 he was appointed Professor for Indian and Iranian Philology at Munich University. During World War II, his house was bombed and he lost his library.

Oertel devoted his life to the study of ancient Indian tradition, especially to the language of the Vedas. He was a scholar of international repute and his name will be remembered by Vedic scholars. His first paper *On the meaning of Sunṛita in the Ṛigveda* (1891) was followed by a treatise : *On the Jaiminīya or Talavakāra-upanishad* (1894). He wrote *On the legend of Indra's visit to*

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Medhātithi, Sāyaṇa on Ṛigveda I,51 and *Extracts from the Jaiminīya Brāhmaṇa parallel to passages of the Śatapatha Brāhmaṇa and Chhāndogya Upanishad. Contributions from the Jaiminīya Brāhmaṇa to the history of Brāhmaṇa Literature* appeared in 1897-1905 in several issues of the JOAS. His book (in German) : "On Indian Apologetics" (Stuttgart, 1930) contained a tr. of a passage of Sāyaṇa compared with the corresponding parts in *Nirukta*, the *Jaiminīya Pūrvamīmāṁsā* and Śankara's comms. to the Vedāntasūtras. He also discussed problems about the *Kapishṭhala-saṁhitā* (1884).

While still in America, he pub. a treatise : *On the character of inferred parent languages* (1898). His most extensive publication was *Lectures on the Study of Language* (1901). With E. Morris, he wrote *An examination on the theories regarding the nature and origin of Indo-European In ection* (1905). His *The Syntax of case . i the narrative and descriptive prose of the Brāhmaṇas, Pt. I; the disjunctive use of cases* was published (Heidelberg, 1926). In five more Papers (in German), Oertel treated problems of a similar kind : "Syntactical equivalence of the genative and ablative case in verbs of division in Vedic prose" (1935), "On the ancient Indian mode of intensifying the expression 'satyasya satyam', the truth of truth", "On the variation of cases in Vedic prose" (1938), "On the variation in the order of words in the mantras of the *Atharvaveda* in the Śaunaka and Paipalāda recension and the *Sāmaveda* in the Kauthuma and Jaiminīya recension" (1941) and "Final Dativs and other examples of nominal sentence construction in Vedic prose" (1941). All these papers show a great familiarity with Vedic literature and language. He also wrote on Ancient Indian parallels to Occidental story motifs (1908).

His other works are: ed. of *Jaiminīya or Talavakārabrāhmaṇa* (1921), study on *Śāṭyāyanabrāhmaṇa* (1878) (both of *Sāmaveda*) and *Zur Kapishṭhala-kaṭha-saṁhitā* (Munich, 1934).

O'FLAHERTY, WENDY DONIGER. A modern Indologist, who teaches in the University of Chicago; her chief works are : *Asceticism and Eroticism in the Mythology of Śiva* (London, 1973), *Hindu Mythology* (Penguin Books, 1975), *The Origins of Evil in Hindu Mythology* (Berkeley, 1977), *Sexual Metaphors and Animal Symbols in Indian Mythology, The Ṛigveda* (1981; a select collection of hymns), *The Critical Study of Sacred Texts, The Concept of Duty in South Asia* (ed. with J. Duncan M. Derrett), and *Elephanta : The Cave of Śiva* (with Michell, Berkson).

OGATĪ PARĪKSHIT ŚARMĀ. A Sanskrit poet, whose *Lalitagīta-laharī* is a collection of Sanskrit songs, not on the usual devotional themes, but on nature, seasons, scenes of beauty and lyrical moods. He also composed *Yaśodharā-mahākāvyam* (1976) in 20 cantos, which concentrates on the reactions and emotions of Yaśodharā, the wife of prince Siddhārtha, when she was left behind with her child by her husband, who suddenly renounced the world.

OGHA-NIRYUKTI. See *Piṇḍa-nijjutti.*

OGIBENIN, B.L. A modern Russian Indologist, whose study is on Vedic Mythology; he is associated with the Oriental Institute, Moscow.

OHA-NIJJUTTI. See *Piṇḍa-nijjutti.*

OHA-SĀMĀYĀRI. Same as *Oha-nijjutti* (q.v.).

OJIHARA, Y. A leading modern Japanese scholar, whose special field of study is Pāṇian grammar. He is a Vice-President of the International Association of Sanskrit Studies Bureau.

OKA, PANDITA. A Sanskrit scholar of Maharashtra, who has tr. into Sanskrit six chapters of Marathi *Jñāneśvarī* (1929). The

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work was continued by Justice A.V. Khasnis.

OKAKURA, KAKASU. A Japanese scholar, whose chief work is : *The Ideals of the East* (1975).

OLDENBERG, HERMANN (1854-1920). A celebrated German Indologist, who was Professor (1898-1908) in Kiel and for the last years of his life in Goettingen. In the winter of 1912/13, he visited India. He ed. and tr. the *Dīpavaṁsa* (1879), ed. *Vinaya-piṭaka* (5 vols., 1879-1883; Eng. tr. with Rhys Davids appeared in 3 vols. of the "Sacred Books of the East"), and ed. *Theragāthā* and *Therīgathā* (both with Pischel). His greatest work : *Budha, Sein Leben, seine Lehre, seine Gemeinde* (1881; Eng. tr. as "Buddha, his life, Doctrine, his Order" by W. Hoey; London, 1882) has since become a classic. Oldenberg himself brought out several rev. eds., the 13th ed. by H. von Glasenapp appeared in 1959. Basing his observations on Pali sources, Oldenberg was able to show that Gautama Buddha had been a historic person. Oldenberg attached more value to the Pali sources and considered them to be the older ones. His other works on Buddhism are : *Buddhistsche Studien* (1898; studies on Buddhist texts from the point of their style), *Die Religion de Buddha* (1917), a *Catalogue of Pali MSS. in India Office Library* (London, 1882) and *Reden des Buddha, Lehre, Verse, Erzaehlungen* (Sermons of Buddha, Doctrine, Verses, Narratives; 1922; pub. posthumously). Oldenberg was of the opinion that majority of the Buddhist sacred texts were compiled before the Council at Veśālī about 380 B.C. and that these texts were transmitted to Ceylon without undergoing such profound changes as those to which the texts of other schools were subjected.

In the field of Vedic studies, Oldenberg's first pub. was *Hymen des Ṛigveda, Metrische und textgeschichtliche Prolegomena* (Hymns of the *Ṛigveda*. Prolegomena on meters and textual history; Berlin, 1888). His *Die Religion des Veda* (Vedic Religion, 1894) is an outstanding work. Oldenberg not only used linguistic methods, but also made use of ethnology and folklore in order to interpret the religious ideas of the Vedic period. Its 1st part deals with Vedic Mythology and the 2nd with Vedic Ritual, for Oldenberg believed that knowledge of ritual is absolutely essential in understanding Vedic religion. In 1905 was published a review of the work done in the Vedic field. His *Ṛigveda, textkritische und exegetische Notes* (*Ṛigveda*. Notes on textual history and exegesis; 2 vols., discussing Ṛigvedic words, grammar and phonetics) followed in 1908. Oldenberg also wrote *Die Literatur des alten Indien* (History of Ancient Indian Literature; 1903), ed. with German tr. *Sāṅkhāyana-gṛihya-sūtra*, and a work on Vedic metre. In many papers, Oldenberg discussed the metres etymology and interpretation of Vedic hymns. He planned to reconstruct the original form of the Saṁhitā, which had been written down long after the hymns had been composed by the priestly families. Oldenberg studied the Ākhyāna hymns, hymns consisting of dialogues, which are hardly intelligible. He was of the opinion that the prose text serving as narrative was improvised originally and was only committed to writing later on. A proof of this, he sees in the Brāhmaṇas, where some of the Vedic hymns are embedded in a prose story. Oldenberg tr. the *Gṛihyasūtras*, Rules of Vedic Domestic Ceremonies for the "Sacred Books of the East" (1886 and 1892) and *Vedic Hymns* (1891 and 1897). Oldenberg believes that Vedic Religion is undoubtedly an Indian religion but it has close affinity with the ancient Iranian religion and a distant relation with Indo-European religious traditions. Oldenberg discussed the style of the Brāhmaṇas and older Upanishads in *Zur Geschichte der altindischen Prosa* (On the history of ancient Indian prose; Berlin 1917) and studied the world view of the Brāhmaṇa texts in *Die Vorwissenschaftliche Wissenschaft*,

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Die Weltansechaung der Brāhmaṇa Texte (Scientific Thought before Science. The World View of the Brāhmaṇa Texts; Goettingen, 9119). In Oldenberg's view, termed the Ākhyāna theory, the *Mahābhārata* originated from metric dialogues, examples of which are found in the Brāhmaṇas, and prose parts were added later. This theory was discarded by Alsdorf (q.v.) in a paper in the Journal of the Oriental Institute, Baroda (1964). Oldenberg's book on the *Mahābhārata* : *Das Mahābhārata, seine Entstehung, sein, sein Inhalt, seine Form* (The *Mahābhārta*, its Origin, its Contents, and its Form) was pub. posthumously in 1922.

In his book *Die Lehre der Upanischaden und die Anfaenge des Buddhismus* (The Doctrine of the Upanishads and the beginning of Buddhism; 1908), Oldenberg denied any relation between Sāṅkhya philosophy and Buddhism.

OLDENBURG, SERGE D' (1863-1934). A Russian Indologist, who pub. Sanskrit fragments from Kashgar. He also led two expeditions to Central Asia between 1909 and 1945 for procuring Buddhist manuscripts. He pub. many writings on Buddhist tales and Buddhist iconography; several of his articles were tr. into English during the eighteen-nineties. He founded also the *Bibliotheca Buddhica*, in which series many well-known scholars pub. editions of texts.

OLIVELLE, PATRICK. A modern Austrian Indologist, whose chief work is the critical ed. with Introduction, annotated tr. and appendices of *Vāsudevāśrama Yatidharma-prakāśa* (A Treatise on World Renunciation; Pt. I: Text, Wien, 1976; Pt. II: Tr. 1977). He at present teaches in the Indiana University, U.S.A. and his special field of study is Hinduism, Sanskrit religious literature and Buddhism.

OMAN, J.C. A modern scholar, whose chief work is *Mystics, Ascetics and Saints of India* (London, 1903).

OPPERT, GUSTAV (1836-1908). A German Indologist, who was born in Hambugr in a family of scholars. He taught Sanskrit and Comparative Linguistics at the Presidency College, Madras for 21 years. He was also Telugu translator to the Government as well as Curator of the Government Oriental Manuscript Library. While in Madras, he ed. certain Sanskrit works on statecraft, which were described by Winternitz as forgeries. He also ed. a Sanskrit grammar, *Prakriyā-saṅgraha* of Abhaya Chandra Sūri as also a book of Telugu poetry. His important book is *Original Inhabitants of Bhāratavarsha or India* (Westminister, 1893; reprint 1972). According to Oppert, the original inhabitants of India belonged to one race, which he calls Bharatas. The Bharatas were later split into two groups, the Gaudians and Dravidians. In 1905, he brought out a book (in German) "The Gods of the Indians"; its second part is devoted to the South Indian village gods : the *Grāmadevatās*. He also wrote two works : *On the Ancient Commerce of India* and *On the Classification of Languages*.

ORANSKAYA, T.I. A modern Russian Indologist, whose contribution 'Towards the Reconstruction of the Vedic Mitra and Varuṇa' ('A collection of the articles by the students of the Leningrad State University, 1973, No. 1') discusses Vedic mythology and cosmogony.

OSIPOV, Y.M. A modern Russian Indologist, who, in his articles, has discussed the problems of historical and cultural connections between Ancient India and Burma, Cambodia and Thailand.

OTTO, RUDOLPH. A German Indologist, whose chief work *Gottheit und Gottheiten der*

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Arier (1932) discusses Aryan deities and divine powers in the light of development of religion.

OTTUR UNNI NAMBUTIRIPĀD. A modern Sanskrit poet of Kerala, whose devotional poems on Kṛishṇa both in Sanskrit and Malayalam are published in popular Malayalam journals. He combines scholarship and devotion and concentrates on the sports of Kṛishṇa, without repetition or monotony. In 1982 has been published an anthology of his devotional Sanskrit lyrics. Earlier, his *Rāma-kṛishṇa-karṇāmṛita*, a poem in 280 verses, deals with the life and teachings of Rāma-kṛishṇa Paramahaṁsa. His latest work : *Rādhākṛishṇa-rasāyana* (1983) is a collection of 24 devotional lyrics with different aspects of the sports of Rādhā and Kṛishṇa at Vṛindāvana; it is one of the most charming poems written in recent years.

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P

PACHCHU MUTTATU. See *Parameśvara Śivadvija.*

PACHEINER, VLASTA. A modern Indologist of Yugoslavia, who has pub. in Slovenian 'A Selection of Sanskrit Poetry' (Ljubljana, 1973) and has tr. *Ṛitusaṁhāra* and *Meghadūta* of Kālidāsa (Ljubljana, 1974).

PADA-CHANDRIKĀ. A famous Sanskrit comm. by Bṛihaspati Rāyamukuṭa (q.v.) on *Amarakośa* (q.v); written in 1431, it cites the *Tīkā-sarvasva* of Sarvānanda.

PĀDALIPTA (fl. before 5th cent.). A Prakrit writer and author of the *Taraṅgavatī-kathā* (q.v.; no longer extant; a religious romance) and a comm. on a Prakīrṇaka called *Jyotish-karaṇḍaka*; Malayagiri mentions this comm. in his Ṭīkā of this work. According to Leumann, Pādalipta lived in 2nd or 3rd cent. A.D.

PADA-MAÑJARĪ. A Sanskrit comm. by Haradatta (q.v.), on the *Kāśikā*, which appears to be based partly on Kaiyaṭa's *Mahābhāshya-pradīpa* (q.v.).

PADĀRTHA-DHARMA-SAṄGRAHA. A Sanskrit work on Vaiśeshika philosophy by Praśastapāda (q.v.), which is not only a comm. on the *Vaiśeshika-sūtra* but an entirely novel exposition of the subject with important additions.

PADARŪPA-SIDDHI. Also called *Rūpa-siddhi*, it is a Pali grammar by Buddhapriya (q.v.); it consists of seven chapters and is written in the manner of Kachchāyana's grammar from which it differs in the fact that it deals with *Kitaka* and *Unādi* affixes in the same chapter (VII). There is a comm. on it called *Rūpa-siddhi-tīkā*, ascribed to Dīpaṅkara.

PADA-SĀDHANA. A Pali grammatical compendium of the system of Moggallāna, written by Piyadassi (q.v.); there is a comm. on it by Rāhula Thera. It is more or less a summary of *Moggallāyana-vyākaraṇa* (q.v.).

PĀDA-TĀḌITAKA. See *Chaturbhāṇī.*

PADMA-CHARITA. See *Paüma-chariü.*

PADMAGUPTA (*alias* Parimala; fl. *c.* 1000). A Sanskrit poet, son of Mṛigāṅkagupta and a devotee of Śiva. An admirer of Kālidāsa and in descriptive imagery, second to him, he is the author of the *Navasāhasāṅka-charita* (1005; q.v.); the poet is mentioned by Bhoja, Kshemendra and Vardhamāna.

PADMAKĪRTI (fl. 10th or 11th cent.). A Jaina Apabhraṁśa poet and author of *Pārśva-purāṇa* (*Pāsanāha-chariü* or *Pāsapurāṇu*), a work describing in 18 *Sandhis* the life of Pārśvanātha, the 23rd Jaina Tīrthaṅkara. The spiritual precursors of the poet were Chandrasena, Mādhavasena and Jinasena; the poem

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was completed in 942.

PADMANĀBHĀCHĀRYA. A modern scholar, whose chief work is *Life and Teachings of Śrī Mādhva*.

PADMANĀBHA DATTA (fl. 2nd half of 14th cent.). A native of Mithilā or Bengal, whose works in Sanskrit are: *Supadma-vyākaraṇa* (q.v.; 1375, a grammar very popular in Bengal), *Chhandoratna* (on metrics), *Bhūri-prayoga* (a lexicon having a bigger portion of homonyms and smaller of synonyms) and *Āchāra-chandrikā* (on Smṛiti); he himself wrote on his grammar a comm. entitled *Supadma-pañjikā*. Son of Dāmodara Datta and grandson of Śrīdatta, he is to be distinguished from another author of this name, son of Gaṇeśvara and grandson of Śrīpati, who wrote for the school the *Pṛishodarādi-vṛitti* in 1374. Some scholars are of the view that *Supadma-vyākaraṇa* and *Pṛishodarādi-vṛitti* are works of a single author.

PADMANĀBHA MIŚRA. A Sanskrit writer, who was engaged by Rāṇī Durgāvatī to write a seven-volume Smṛiti digest named after her as *Durgāvatī-prakāśa*, but could complete only the first part before her death in 1564.

PADMĀNANDA-MAHĀKĀVYA. See *Amaracchandra*.

PADMANĀBHA S. JAINI. A Sanskrit scholar, who is the author of *The Jaina Path of Purification* (1979). He teaches in the University of California at Berkeley.

PADMAPĀDA (fl. 8-9th cent.). A pupil of Śaṅkarāchārya and author in Sanskrit of *Pañchapādikā* (q.v.), an exposition of Śaṅkara's system of philosophy.

PADMA-PRĀBHṚITAKA. See *Chaturbhāṇī*

PADMA-PURĀṆA. See *Purāṇa*.

PADMA-PURĀṆA. A Jaina Sanskrit version of the *Rāmāyaṇa* by Ravisheṇa (q.v.), composed in 678.

The story of Rāma as narrated here differs in many material points from that of Vālmīki's *Rāmāyaṇa*: Rāma and Rāvaṇa are both claimed here to have followed Jaina religion; Lakshmaṇa is stated not to have been a full brother of Śatrughna, but son of a fourth wife of Daśaratha, Suprabhā by name. Sītā is born from the human womb of the queen of Videha, while Daśaratha does not die on account of the banishment of Rāma; he is represented to have become disgusted with the ways of the world and he retires to the forest to practise penance. Bāli, Sugrīva and Hanumān are not of any monkey race, but are powerful rulers of the forest regions. Rāma never kills Bāli; the latter of his free will relinquishes the throne in favour of his younger brother Sugrīva and himself becomes an ascetic. Rāvaṇa is not a Brāhmaṇa, but a Kshatriya and meets his death not at the hands of Rāma but those of his younger brother Lakshmaṇa; the latter recovers from the effects of Rāvaṇa's Śakti not by life-giving drug but by the presence of a virtuous lady Visalya, who afterwards becomes his wife.

PADMA-PURĀṆA. An Apabhraṁśa work by Raidhu, describing the Jaina version of the *Rāmāyaṇa*.

PADMARĀJA PAṆḌIT. A Sanskrit biography of a European Orientalist, Lewis Rice (Bangalore, 1905).

PADMARĀJIAH, Y.J. A modern scholar, whose chief work is: *A Comparative Study of the Jaina Theories of Reality and Knowledge* (Bombay, 1963).

PADMASĀGARA GAṆI (ff. 1577). A Jaina Sanskrit poet, whose *Jagadguru Kāvya* deals

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with the life of Haravijaya Sūri.

PADMA ŚĀSTRĪ. A Sanskrit writer, whose *Leninām*ṛ*itam* (Hoshiarpur, 1976) in 15 cantos, depicts the life and works of Lenin, the founder of Communist Russia.

PADMAŚRĪ-CHARITA. See *Paümasiri-charita.*

PADYACHŪḌĀMAṆI. A Sanskrit Mahākāvya in 10 cantos, by Buddhaghosha (q.v.), dealing with the life of Buddha; the story differs in some details from the narrative in the *Lalita-vistara* and *Buddhacharita* (qq.v.).

Śuddhodhana of the Śākya race, who rules at Kapila, being issueless, performs penance; meanwhile the Lord of the Tusita world resolves at the instance of the gods to enter the womb of Māyādevī, the queen of Śuddhodhana. The birth of the son Siddhārtha is attended with supernatural phenomena. After due performance of the natal ceremonies, arrangements are made for his boyish sports, and for his education. As he grows, he is installed as the heir-apparent, and is married to the daughter of the king of the Koliya country. The king takes particular care to make ample provision for his son's enjoyments in the various seasons of the year. One day he sees an old man, an afflicted person, and a corpse. On questioning the charioteer, he learns the nature of the ills to which the human body is liable and desires to return home. Suddenly he resolves to renounce his royal home, travels 30 Yojanas, crosses the river Anavama, dismisses his attendants and puts on the ascetic robe. He practises severe austerities and lives by begging his food in the Bimbasāra city. Failing to attain salvation, he thinks over the means of securing it. Sitting under a banyan tree, he receives Payasa from a woman, proceeds to the Nairanjara river and eats the food. After spending the day in the dense Śāla forest, he goes to the Bodhi tree in the evening and seats himself there on a miraculously provided seat. The gods eulogise Buddha and Manmatha, the god of love, learning the news, resolves to conquer him. Manmatha's army first delivers the attack but fails to make any advance. Manmatha then makes a personal attack which is repulsed. As a last resort he sends his women, who perform dexterous dances before Buddha and try their utmost to captivate and overpower him, but fail. Thus comes to be firmly established the supreme sovereignty of the great Siddhārtha.

PADYĀVALĪ. A Sanskrit anthology in 386 verses, compiled by Rūpa Gosvāmin (q.v) from the works of over 125 poets including those of Rūpa himself; the verses relate to Kṛishṇa-līlā or Kṛishṇa-bhakti and have been arranged in accordance with the various aspects of Kṛishṇa-bhakti and the different episodes of the erotic career of Kṛishṇa. The arrangement of sections generally conforms to the rhetorical classification of the Vaishṇava Rasa-śāstra.

PAHĀḌIYĀ, S.M. A modern scholar, whose chief work is *Buddhism in Mālwā.*

PĀHUḌA-DOHĀ. A Jaina Apabhraṁśa poetical work in *Dohā* metre by Rāmasiṁha Muni (q.v.), in which such technical terms as *Saguṇa, Nirguṇa, Akshara,* etc. have been used.

PAIṆṆA (*Prakīṛṇakas* or 'scattered pieces'). Jaina canonical works in Prakrit, which form part of the *Sidhānta*; for detailed information, see *Siddhānta.* Corresponding to Vedic Pariśishṭas, these are ten in number; mostly metrical, they deal with various matters relating to Jainism. The Paiṇṇa works are as under:—

(*i*) *Vīrathaa* (*Vīrastava*). The first work of Paiṇṇa class, which, in its 43 verses, enumerates the names of Mahāvīra.

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(*ii*) *Āura-pachchakkhāṇa* (*Āturapratyākhyāna*). The second work of the Paiṇṇa class, written by Vīrabhadra Sūri, according to some scholars. Also called *Bṛihadāturapratyākhyāna*, it deals in 84 verses with the sick man's refusal of the pleasures of life.

(*iii*) *Mahā-pachchakkhāna* (*Mahā-pratyākhyāna*). The third work of the Paiṇṇa class, which, in its 143 verses, deals with confession and renunciation.

(*iv*) *Saṁthāra* (*Saṁstāra*). 'The pallet of straw', upon which the sage, sick unto death, stretches himself in order to meditate; a Paiṇṇa work in 122 verses.

(*v*) *Taṁdula-Veyāliya* (*Tandula-vaitālika*). A work of the Paiṇṇa class, in mixed verse and prose, which is a dialogue between Mahāvīra and Goyama on physiology and anatomy.

(*vi*) *Chaṁdā-vijjhaya* or *Chaṁdā-vejjhagā*. The sixth work of the Paiṇṇa class, which is a poem in 174 verses. Dealing with the teachers and pupils and with discipline in general, it also narrates how one should behave at the time of death.

(*vii*) *Gachchhāyāra*. The seventh work of the Paiṇṇa class, which is in 138 *gāthās*. An extract from the *Mahānisiha* and *Vavahāra Chheya-suttas*, it contains rules of life for teachers, monks and nuns; there are several commentaries on it.

(*viii*) *Gaṇivijja* (*Gaṇi-vidyā*). The eighth work of the Paiṇṇa in 86 verses, which treats of astrology.

(*ix*) *Deviṁdathaa* (*Devendrastava*). A work of the Paiṇṇa class, which, in its 300 verses, contains a classification of the kings of gods, according to their groups, residences, etc.

(*x*) *Marana-samāhī* (*Maraṇa-samādhī*). A tenth Paiṇṇa work, which is 'death-meditation'.

Sometimes, not only 10, but 12, 20 or more texts are counted among the Paiṇṇas. According to one tradition, there were no less than 84,000 Prakīrṇakas of each one of the pupils of Rishabha and 14,000 of each one of the 14,000 Sādhus who had been taught by Mahāvīra himself; two more Paiṇṇa works are as under:—

(*xi*) *Chaüsaraṇa* (*Chatuḥśaraṇa*). A work of the Paiṇṇa class, which consists of 63 verses and is attributed to Vīrabhadda (Vīrabhadra). After describing the six duties for the purification of one's mode of life, it deals with the prayers by means of which one may take the 'four-fold refuge', viz., austerity, merit, conduct and mental abstraction; Jaina monks recite it during Paḍikkamaṇa.

(*xii*) *Bhattaparinnā* (*Bhakta-paryanā*). A work of the Paiṇṇa class; in its 172 verses, it deals with food.

PAIPPALĀDA-SAṀHITĀ. See *Veda* (*Atharvaveda*).

PAIṬHĪNASI. Perhaps an ancient Sanskrit writer of Dharma-sūtra; his date is uncertain.

PAIYALACHCHHĪ-NĀMAMĀLĀ. A Prakrit dictionary by Dhanapāla (q.v.), written in A.D. 972-73 for the use of his sister, Sundarī.

PAJJAMADHU. A Śalāka type of Pali work in 104 verses by Buddhappiya or Buddhapriya, composed in 13th century. It describes and praises the graceful appearance and knowledge of the Buddha as also eulogises *Saṅgha* and *Nirvāṇa*; its diction is highly Sanskritised.

PAJJAṆU-CHARIU. See *Siddha*.

PAJJOSAVANĀKAPPA. Complete title of Prakrit *Kalpasūtra*.

PAJJUṆṆA-KAHĀ (*Pradyumna-kathā*). An Apabhraṁśa poem in 15 cantos, describing the life of Pradyumna Kumāra, son of Kṛishṇa and the 21st Kāmadeva out of the 24 recognised in Jaina hierarchy of remarkable persons. The first 8 cantos were com-

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posed by Siddha (early 10th cent.); the rest seven cantos were completed after Siddha's death by Siṁha.

PĀKA-DARPAṆA. A Sanskrit manual of cookery, ascribed to Mahārājā Nala; its date is not certain.

PAKKHĪ. See *Piṇḍa-nijjutti.*

PAKSHADHARA MIŚRA (fl. probably 15th cent.). An outstanding Sanskrit writer on neo-logic in Mithilā, whose real name was Jayadeva. His famous work is *Āloka* (q.v.; a comm. on Gaṅgeśa's *Tattva-chintāmaṇi*); his other works are : *Dravyaviveka* (a comm. on the *Dravya-prakāśa* of Vaidhamana), *Līlāvatī-viveka* (a scholium of *Nyāyalīlāvatī* of Śrīvallabhāchārya), *Tippaṇī* (on *Tattvachintāmaṇi*) and *Śaśadharavyākhyā*. His Smṛiti work is called *Tithichandrikā*; the drama, *Prasannarāghava* (q.v.) is ascribed by some scholars to him.

PĀKSHIKA-SŪTRAS. See *Piṇḍa-nijjutti.*

PAKSHILA - SVĀMĪN VĀTSYĀYANA See *Vātsyāyana.*

PĀLA-GOPĀLA-KATHĀNAKA. A Sanskrit didactic tale by Jinakīrti, composed perhaps in the 15th century. Of Jaina origin, it tells of a woman who accused a youth of outraging her modesty on account of his refusing her overtures; it is of the nature of a fantastic fairy tale.

PĀLAKĀPYA. Name of a sage, to whom tradition attributes Sanskrit *Hastyāyurveda* (q.v.), a medical work on elephants; his date is uncertain.

PALI TIPITAKAM CONCORDANCE. Concordance in Pali to the Three Baskets of Buddhist Scriptures in the Indian order of letters (vols. I to III in 21 Pts.), ed. by F.L. Woodward, E.M. Hare, K.R. Norman, A.K. Warder, Mrs. N. Warder, H. Saddhatissa, Ivor Fiser.

PĀLITTA SŪRI. Same as *Pādalipta-Sūri* (q.v.).

PALOMF, EDGAR C. A modern Belgian linguist, who has specialised in Indo-European including Hittite and the Anatolian and African languages, on all of which he has many papers and publications. In 1968, he spoke at the annual meeting of the Kuppuswami Śāstrī Research Institute, Madras on Sanskrit and Hittite.

PALSULE, G.B. A modern Sanskrit scholar, whose chief works are : *The Sanskrit Dhātupāthas : A Critical Study* (1961), *Concordance of Sanskrit Dhātupāṭhas* (1959), *Saṁjñāyām in Pāṇini, Some Primary Nominal Formations in Pāṇini, Some Views of Pāṇini and his Followers on Object Language and Meta-Language, Verbal Forms in Ṛigveda (Maṇḍala VI)*, ed. and Eng. tr. of *Mahābhāshyadīpikā* (Āhnika III) and of *Mahābhāshyadīpikā* (Āhnika V, jointly). He has also written a play (1982) in three Acts dealing with the fancied incidents in the life of the celebrated Sanskrit dramatist, Bhāsa.

PAÑCHA-BHŪTA-PADĀRTHA. A Sanskrit work (Benares, 1859) by Viṭṭhala Śāstrī on the Chemistry of the five elements accepted in Hindu Śāstras.

PAÑCHADAŚĪ. A Sanskrit philosophical work in verse, written partly by Mādhava and partly by Bhāratitīrtha; it supports the *Advaita* philosophy of Śaṅkarāchārya. It describes *Mūla-prakṛiti* as an adjunct both of *Iśvara* and *Jīva*, and clearly distinguishes between *Māyā* and *Avidyā*; it mentions four kinds of *Ākāśa* as also four kinds of intelligence.

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PAÑCHĀDHYĀYĪ. Same as *Jainendra-vyākaraṇa* (q.v.).

PAÑCH-GATI-DĪPANA. A Pali work of 114 verses dealing with one's condition in the other world as a result of good or bad deeds done on earth; its date and author are not known.

PAÑCHA-KALPA. See *Pañchakappa.*

PAÑCHA-KALYĀṆA-CHAMPŪ. See *Chidambara.*

PAÑCHAKAPPA. See *Chheya-sutta.*

PAÑCHĀKHYĀYIKĀ. See *Pañchatantra.*

PAÑCHAMA-SĀRA-SAṀHITĀ. A Sanskrit work on music, attributed to Nārada.

PAÑCHAMUKHI, R.S. A modern Sanskrit writer, whose chief work is *Rāghavendra Guru Sapta-mahotsava champū.*

PAÑCHĀNAN TARKARATNA. An erudite Sanskrit scholar of Bengal, who voiced the national and patriotic sentiments in his poems and particularly in the drama *Amara-maṅgala* (1939) based on a story of Mewār.

PAÑCHAPĀDIKĀ. A Sanskrit work by Padmapāda (q.v.), which is an exposition of Vedānta philosophy of Śaṅkarāchārya; it is an elaborate gloss on the first four *Sūtras* of the *Brahma-sūtra.*

PAÑCHAPAGEŚA ŚĀSTRI (fl. 1st half of 20th cent.). A Sanskrit writer, who is the author in prose (Madras, 1937) of the life of Rāmakṛishṇa Paramahaṁsa.

PAÑCHA-PPAKARAṆAṬṬHAKATHĀ. A Pali comm. by Buddhaghosha (q.v.) on the last five texts of *Abhidhamma-piṭaka* (q.v.), included in the *Paramattha-kathā* (q.v,); it is also called *Paramattha-dīpanī* (q.v.).

PAÑCHARATNA. See *Anantanārāyaṇa.*

PAÑCHARĀTRA. A Sanskrit drama in three Acts by Bhāsa (q.v.), which is based on the *Mahābhārata*; it belongs to the Samavakāra type of plays, where there are more than one hero.

It describes the efforts made by the well-wishers on both sides to save the Kauravas and the Pāṇḍavas from the fatal conflict, which ends in the ruin of the former and grevious loss to the latter. Droṇa performs a yajña for the benefit of Duryodhana and demands of the latter as the fee for the yajña the grant to the Pāṇḍavas of half the kingdom. The title of the play is derived from the promise given by Duryodhana to Droṇa to hand over half the realm to the Pāṇḍavas if they are heard within five days (or five nights, i.e., Pañcharātra). In Act II Virāṭa is found missing from those present at the offering, as he has to mourn the loss of a hundred Kīchakas including the chief one (Bhīma slays there 105 Sūtas, the original Kīchaka being of that class), who attempt to insult Draupadī in Virāṭa's palace. Bhīshma suspects that Bhīma must be at the bottom of the tragedy. On his instigation, it is decided to drive away Virāṭa's cows, as he hopes thus to bring the facts to light. The foray, however, fails, for the Pāṇḍavas are with Virāṭa in disguise. The charioteer in Act III brings back the news, showing clearly that Arjuna and Bhīma have taken part in the contest; Duryodhana fulfils his promise.

PAÑCHA-SAṄGRAHA. A Prakrit work in two parts, the first called Jīvakāṇḍa, containing 734 verses and the second, named Karmakāṇḍa, comprising 972 stanzas. The principal topics dealt with in the first part are origin of *Jīva*, its nature and classification, important matters relating to Jaina philosophy and religion, account of Jaina religious litera-

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ture, while the second part gives an exhaustive account of the nature of *Karman* and its relation with the soul.

PAÑCHA-SAṄGRAHA. A Prakrit compendium of the entire doctrine of *Karman*, written by Chandramahattara.

PAÑCHA-SĀYAKA. A Sanskrit work on erotics by Jyotirīśvara Kaviśekhara (q.v.), composed in the first half of the 14th century.

PAÑCHASIDDHĀNTIKĀ. An astronomical work in Sanskrit by Varāhamihira (d. A.D. 587), which gives some account of five astronomical works or Siddhāntas: Paitāmaha, Romaka, Pauliśa, Vāsishṭha and Sūrya, which were evidently regarded as authoritative in those days. Some scholars think that the last four Siddhāntas indicate a knowledge of, if not based upon, Greek astronomy. The *Sūrya-siddhānta*, even in the available revised form, is said to have been revealed by Sūrya to Asura Maya in Romaka, which at least shows Greek contact. A careful examination of the contents of the above Siddhāntas also reveals that the Indians had knowledge of Greek astronomy or they were influenced by it.

All the five Siddhāntas are now lost; the available texts bearing the names of the five old Siddhāntas, are all later than Varāhamihira's time. The original texts, whose contents are noted by Varāhamihira, may be placed between A.D. 300 and 500, though some of them are perhaps still older.

PAÑCHAŚIKHA (fl. between A.D. 100 and 300). An authority on the Sāṅkhya philosophy, whose views are preserved.

PAÑCHATANTRA. The earliest work on fables in Sanskrit, said to have been composed by a Brāhmaṇa named Vishṇuśarman, who perhaps lived in the Deccan some time between A.D. 200 and 400. The original work, on which are based numerous versions, is lost; its purpose was to give instructions to some princes in morals and rules of worldly life. It is written in mixed prose and poetry, the former being employed for the narration of the story, and the latter for summing up its moral and also for incorporating certain verses of didactic import.

Bk. I of the work deals with the topic of separation of friends, Bk. II with winning of friends, Bk. III with peace and war, Bk. IV with loss of one's earnings, and Bk. V with dangers of hasty action. Within the framework of the main narrative in each book are inserted numerous other fables illustrating general rules of life. The author employs a fairly simple style which in general is free from poetic elaborations.

Of all the derivative forms of the original *Pañchatantra*, the Kashmirian *Tantrākhyāyikā* (q.v.) of unknown date, is comparatively more akin to the original than the others. The *textus simplicior* is a Jaina version prepared in *c.* A.D. 1100, and differs considerably from the original. To the year A.D. 1199 belongs another Jaina version, the *Pañchākhyāyika*, prepared by monk Pūrṇabhadra. The *Bṛihatkathā-mañjarī* and the *Kathā-sarit-sāgara* (qq.v.) have each a version of the *Pañchatantra* representing the form which the original work assumed in the north-west of India. The southern *Pañchatantra* is available in five recensions and seems to be a shortened account of the original; there was also a Tibetan version. The Bengal version is represented by the *Hitopadeśa* ascribed to Nārāyaṇa (11th or 12th cent.); the work includes many new tales not found in other versions and incorporates even large sections from the *Kāmandakīya-nītisāra* (q.v.), the style of Nārāyaṇa being as simple and attractive as that of Vishṇuśarman.

The *Pañchatantra* was rendered into Pahlavi as early as the middle of the 6th cent. A.D. and

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from it were derived the Syriac and Arabic versions. Through these translations, the *Pañchatantra* reached many places of the East and the West. J. Hertel records over 200 versions of the work known to exist in more than 50 languages (three-fourth of the languages being non-Indian) spreading over the region from Java to Iceland. Some scholars believe that there was a Prakrit original of the *Pañchatantra*.

PAÑCHAVASTU. See *Jainendra-vyākaraṇa.*

PĀṆḌAVA-CHARITA. A long Sanskrit poem in 18 Sargas (cantos), by Devaprabha Sūri (q.v.), a Jaina poet, which was composed in about 1200.

It gives the contents of the 18 Parvans of the *Mahābhārata* in a concise form, though remodelled in many of its details. The lengthy Sarga 6 contains the story of the game of dice, and the Nāla episode—it is here called "Story of Nala and Kubera", the latter being the name of Nala's brother—is related by Vidura as a warning example. Sarga 16 tells the legend of the Jina Arishṭanemi in connection with the Pāṇḍava legend, and Sarga 18 relates how Baladeva reaches heaven and Arishṭanemi and the Pāṇḍavas enter Nirvāṇa. The work is written mainly with the object of glorifying Jainism and virtue. "It remodels many details, but hardly above the Purāṇic style."—*HCIP, IV, 301.*

PĀṆḌAVA-DIGVIJAYA. See *Rāmakavi.*

PĀṆḌAVA-PURĀṆA. An Apabhraṁśa poem by Yaśaḥkīrti (q.v.), giving a Jaina version of the *Mahābhārata.*

PĀṆḌAVA-PURĀṆA. A Prakrit poem by Śubhachandra, written in 1551, known as Jaina *Mahābhārata.*

PĀṆḌAVA-PURĀṆA. A Prakrit poem in 18 cantos by Vādichandra, giving the *Mahābhārata* story.

PĀṆḌEY, G.C. A modern scholar, whose chief work is: *Studies in the Origins of Buddhism.*

PĀṆḌEY, KĀNTI CHANDRA. A modern scholar, whose chief works are: *Philosophical Study of Abhinavagupta* (1st pub. 1936), *Indian Aesthetics, Western Aesthetics* and *Abhinavagupta* (2nd ed., Benares, 1963).

PĀṆḌEY, OM PRAKĀSH. A Vedic scholar, whose chief work in Hindi is a study on *Vaidika Khila Sūktas* (1979).

PĀṆḌEY, R.C. A modern writer, whose chief works are: *Buddhistic Studies in India, Problem of Meaning in Indian Philosophy* (Delhi, 1963) and *Indian Studies in Philosophy* (1977).

PAṆḌHARINĀTHĀCHĀRYA GALGALĪ. A modern Sanskrit writer, and editor of the Sanskrit Journal *Madhuravāṇī*, whose *Bhāratīya-svātantrya-saṅgrāma-itihāsa* (1959) deals with the first Indian fight for independence in 1857; he wrote also a biography of Lokmānya Tilak.

PAṆḌIT, B.N. A Sanskrit scholar, whose chief work is *Aspects of Kashmir Śaivism* (1977).

PAṆḌIT, S.P. A scholar, whose chief works are: the ed. of *Atharvaveda* with Padapāṭha, Sāyaṇa Bhāshya, Introduction and Word-index (1895-98), of Kālidāsa's works: *Mālavikāgnimitra* (1889), *Vikramorvaśīya, Raghuvaṁśa*, ed. of Vākpati's *Gauḍavaho* (1887) and of *Kumārapāla-charita* with a complete Word-index and the Sanskrit comm. (1890; as an appendix to this ed. also Hemachandra's *Śabdānuśāsana*).

PĀṆḌURAṄGA KAVI (fl. early 19th cent.).

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A Sanskrit poet, who composed *Vijaypura-kathā* (1808) on the Muslim rulers of Bījāpur.

PĀṆḌURAṄGA ŚĀSTRĪ, C. A modern Sanskrit writer, whose *Satyāgraha-kathā* on Gāndhiji's Satyāgraha, was pub. in the journal *Madhuravāṇī*, Dhārwār.

PĀṆḌURANGI, K.T. A Sanskrit poet of Bangalore, whose *Kāvyāñjali* (1984) is a collection of 23 short poems written and published earlier in journals under the pen-name of 'Viśvamaṅgala'. They include *Samasyā-purāṇas*, translations from Tagore, Sarojini Devi, etc. The treatment is lucid and straightforward.

PAṆHĀVĀGARAṆĀIM. See *Aṅga*.

PAṆIKKAR, K. BĀLARĀMA (1910-78). A Sanskrit writer, who was Principal of Sanskrit College, Trivandrum. He is author of several works, including *Annadātṛi-charita* (drama) and *Śrīnārāyaṇa-vijaya*, a mahākāvya in 21 cantos on Śrīnārāyaṇa Gurudeva of Kerala.

PANIKKAR, RAYMOND. An Indian scholar, whose chief work is: *The Vedic Experience*: *Mantramañjarī* (Berkeley-Los Angeles, 1977).

PĀṆINI. A great Sanskrit grammarian, the author of the celebrated *Āshṭādhyāyī* (q.v.). Other works ascribed to him are : *Dhātūpāṭha* (a list of roots), *Gaṇapāṭha*, *Uṇādi-kośa*, *Pāṇinīya-śikshā*, *Liṅgānuśāsana*; two other kāvyas called *Pātāla-vijaya* and *Jāmbavatī-vijaya* are traditionally attributed to him; both of these works deal with Kṛishṇa's winning Jāmbavatī in the Pātāla or nether region, as his bride; the kāvyas are lost, though fragments, preserved in commentaries at least show that the kāvyas existed in the 5th cent. B.C.; he is also the supposed author of a Prakrit grammar, *Prākṛita-lakshaṇa* (q.v.). Pāṇini was the native of a village Śālātura in the N.W.F. Province (in Pakistan) and his mother was Dākshī; his time has been variously estimated between the seventh and fourth centuries B.C. On the one hand he was later than Yāska and on the other earlier than Patañjali and Kātyāyana. R.G. Bhandarkar places him about the 5th cent. B.C. Some scholars are of the view that the unique feature of Pāṇini's *Ashṭādhyāyī* is that even if the entire word-stock of Sanskrit language is lost for good, the whole vocabulary of the Sanskrit language can again be formed with the aid of the *Ashṭādhyāyī*. See *Thomas, F.W.*

PĀṆINI. A Sanskrit poet, whose skill as a poet of love is evident from the poems ascribed to him; his work is available in an anthology. The grammatical inaccuracies in his poems prove that he cannot be identified with the grammarian Pāṇini; his time is uncertain.

PĀṆINĪYA-ŚIKSHĀ. A Sanskrit work, composed earlier than 500 B.C. See *Śikshā*. There is a controversy as to whether or not it was the work of Pāṇini, author of *Ashṭādhyāyī*.

PANNĀLĀL, P. A modern Sanskrit scholar, whose chief works are ed. of Samantabhadra's *Stutividyā*, with the comm. of Vasunandin and a Hindi tr., and of Harichandra's *Jīvandhara-champū*, also with a Sanskrit comm. and a Hindi translation.

PAÑÑANĀḌU GAṆAPATI ŚĀSTRI (1871-1913). The most distinguished pupil of Tyāgarāja Śāstrī (q.v.); a Sanskrit poet and an Advaitic scholar. Besides a comm. on *Āpastamba-pitṛimedha-kalpa* (1905), he wrote the poems *Kaṭāksha-śataka*, *Ānyāpadeśa*, *Tatātakā-pariṇaya*, *Dhruva-charita*, *Rasika-bhūshaṇa*, *Gururāja-saptati*, some *stutis* and *Vṛitta-maṇi-mālā* (on prosody).

PANN SĀRA, J. A modern Indologist, whose chief work is ed. of *Paramattha-dīpanī* (Co-

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lombo, 1893-98).

PANNĀLĀLA PARIHAR (b. 1896). An Arya-samajist scholar, whose chief works are: *Material Science in the Vedas* (1959) and *Matter and Life* (1959).

PANNATISSA THERA. A modern Indologist, whose chief work is Siṁhalese ed. of *Sutta-nipāta*.

PANNAVAṆĀ. See *Uvaṅga*.

PAPAÑCHA-SŪDANĪ. A Pali comm. on *Majjhima-nikāya* (q.v.) by Buddhaghosha (q.v.), which contains valuable historical and geographical information. Buddhagosha mentions in this work that the Vedic teachers expounded the three Vedas in the Damil (Tamila), Andhaka (Telugu) or other local dialects in order to facilitate their easy understanding.

PAPESSO, V. A modern Italian Indologist, who worked on the *Ṛigveda*, *Atharvaveda* and Upanishads.

PARAMĀ NAND. A modern Sanskrit scholar, whose chief work is the Eng. tr. with Introduction of Dayānanda Sarasvatī's *Ṛigvedādi-bhāshya-bhūmikā* (1981).

PARAMĀNANDA. See *Kavīndra Paramānanda*.

PARAMĀNANDA-DĀSA-SENA KAVIKARṆAPŪRA: See *Kavikarṇapūra*.

PARAMĀNANDA-KĀVYAM. See *Kavīndra Paramānanda*.

PARAMĀNANDA PĀṆḌE. A modern Sanskrit writer whose *Mahāvīra Tīrtha-champū* gives accounts of Jaina Tīrthaṅkara.

PARAMAPPAYĀSU (*Paramātma-prakāśa*). An Apabhraṁśa poem by Joindu (q.v.), which discusses the external self, internal self, Supreme Soul, right view, falsity, nature of salvation, *samādhi* etc.; the influence of the idea of Brahma, Upanishads and the *Bhagavadgītā*, on this work is clear.

PARAMĀRTHA-SĀRA. A Sanskrit work by Abhinavagupta (q.v.), which treats of the essential principles of the Trika system of Kashmir Śaivism in 100 Āryā verses. According to the author, it is an adaptation of the *Ādhāra-kārikās* of Śesha Muni; the work combines the monistic teaching of Advaita with the practices of the Yoga and the Bhakti of Śaivism and Vaishṇavism in such a manner that it can be said to strike a new path altogether.

PARAMĀTMA-PRAKĀŚA. See *Paramappayāsu*.

PARAMĀTMA-SANDARBHA. See *Bhāgavata-sandarbha*.

PARAMATTHA-DĪPANĪ ('Elucidation of the True Meaning'). A Pali comm. on those texts of the *Khuddaka-nikāya*, which Buddhagosha had not explained; the commented texts are: *Itivuttaka*, *Udāna*, *Chariyā-piṭaka*, *Theragāthā*, *Vimāna-vatthu* and *Peta-vathu* (q.v.); the comm. on *Peta-vatthu* is considered his principal contribution.

PARAMATTHA-DĪPANĪ. See *Pañcha-ppakaraṇaṭṭhakathā*.

PARAMATTHA-JOTIKĀ. Also known as *Khuddaka-pāṭha Aṭṭhakathā*, it is a Pali comm. on *Khuddaka-pāṭha* and *Sutta-nipāta* (qq.v.) of Buddhaghosha, though some scholars doubt his authorship. A good deal of material for the religious and political history of ancient India is found in it; it also contains an account of the mythical origin of the Lichchhavis. It has a heavy and laboured style.

PARAMATTHA-KATHĀ. A general designa-

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tion of Buddhaghosha's commentaries on *Abhidhamma-piṭaka* (q.v.).

PARAMATTHA-MAÑJŪSHĀ. A Pali comm. on *Visuddhi-magga* (q.v.), attributed to Dhammapāla; also styled *Mahāṭīkā*.

PARAMEŚVARA IYER, T.V. A modern Sanskrit poet, whose poetical collections are : *Abhanaka-mañjarī*, *Sadasaya-samuchchaya* and *Sāhitya-kautuka* (Delhi, 1983).

PARAMEŚVARA ŚIVADVIJA (1815-83). A Sanskrit poet, who is better known as Pachchu Muttatu of Vykomi, Kerala. He was the author of *Rāmavarmā-charita*, in which the achievements of poet's patron, Ayllyam Tirunala Maharaja and other kings of the Travancore royal family are described. Another feature of this work is that its each chapter illustrates the grammatical rules of Sanskrit language enunciated in each of the eight chapters of the *Aṣhṭādhyāyī* (q.v.). His *Kāśī-yātrā prabandha* describes the pilgrimage of king Vīrakerala Varma of Cochin to Benares in 1852.

PĀRAMITĀ. Meaning perfection; there are several treatises: e.g., *AshṭāsāhasrikaPrajñāpāramitā*, *Pañchaviṁśati-sāhasrikā*, *Prajñāpāramitā*, etc.

PARANJOTI, V. (Mrs.). A modern scholar, whose chief work is *Śaiva Siddhānta*.

PARANJPE, V.G. A modern Sanskrit scholar, whose chief works are ed. of *Hymns from the Ṛigveda* and of *Strīparva* in the critical ed. of the *Mahābhārata*, pub. by the Bhandarkar Oriental Research Institute, Poona.

PARĀṄKUŚA RĀMĀNUJA (fl. 18th cent.). A Sanskrit poet and author of *Śrīprapattiḥ*, *Narasiṁha-maṅgalaśaṁsanam*, *Kshīranandīstavaḥ*, *Vihageśvara-stavaḥ*, *Devarājastavaḥ* and other stotras.

PARĀŚARA. One of the twenty traditional writers of original Smṛiti. Author in Sanskrit of the *Parāśara-smṛiti* (see *Smṛiti*), he was earlier than Yājñavalkya (q.v.), who mentions him (I.4). The *Bṛihat-parāśara* appears to be a later recast of *Parāśara-smṛiti*; a *Vṛiddha-parāśara* is known from references by later writers. He is to be distinguished from Parāśara, author of the Sanskrit *Jātīviveka* and another Parāśara, referred to as an author on polity.

PARĀŚARA-MĀDHAVĪYA. A Sanskrit comm. by Mādhavāchārya (q.v.) on *Parāśara-smṛiti* (q.v.). It is a digest of civil and religious laws, devoting about a fourth of its portion to Vyavahāra on which original Parāśara has no verse. The work is considered as an authority on Hindu Law in Southern India; its style is lucid and lengthy, absturse discussions having been avoided.

PARĀŚARA-SMṚITI. See *Smṛiti*.

PĀRĀŚARĪ (*Bṛihat* and *Laghu*). An old Sanskrit work on horoscopy.

PĀRASĪKA-PRAKĀŚA. An astronomical Sanskrit work by Vedāṅgarāya (q.v.), written during the reign of Shah Jahan (1627-58). The work deals with Hindu and Mohammedan methods of computing months, years, eclipses, etc. and contains a vocabulary of Persian and Arabic terms along with corresponding Sanskrit synonyms.

PĀRASKARA-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

PARĀTRIṀŚIKĀ-VIVṚITI (or-*vivaraṇa*). A Sanskrit comm. by Abhinavagupta (q.v.) on the *Parātriṁśikā*, the text of which constitutes the concluding portion of the *Rudryāmala Tantra* (q.v.), and gives a resume of the whole of it.

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PAREKH, BHAI MANILAL. A modern scholar, whose chief work is *Shri Vallabhāchārya* (Rajkot, 1943).

PARGITER, F.E. A famous Indologist, whose chief works are: *The Purāṇa Text of Dynasties of Kali Age* (Bombay, 1913) and *Ancient Indian Historical Tradition* (London, 1922; reprint 1972); these two monumental works present a systematic study and analysis of the ancient literary data. His other works are Eng. tr. of *Mārkaṇḍeya-purāṇa*, with detailed annotation and identification of geographical names mentioned in its Bhuvanakośa chapters (1888-1905), a study of geography of Rāma's exile, exhaustive article in the *Encyclopaedia of Religion and Ethics* (Vol. X) and research articles on Purāṇic studies and on the original home of the Aryans. According to Parigter, of the 95 generations from Manu Vaivasvata to the Mahābhārata war, Kṛita-yuga covers 40 generations (1-40), Tretā 25 (41-65) and Dvāpara 30 (66-95); taking an average of 18 years for each generation, the Kṛita age, according to Pargiter, extended to 720 years, and the Tretā and Dvāpara respectively to 450 and 540 years.

PARIBHĀSHĀ-VṚITTI. A Sanskrit grammatical work by Nīlakaṇṭha Dīkshita, which is referred to by Nāgeśa Bhaṭṭa in his *Paribhāshendu-śekhara* (q.v.).

PARIBHĀSHENDU-ŚEKHARA. A famous Sanskrit comm. by Nāgeśa Bhaṭṭa (q.v.) on a collection of *Paribhāshās* or rules of interpretation in respect of Pāṇini's grammar.

PĀRIJĀTA-HARAṆA. A Sanskrit poem by Kavirāja (q.v.), which deals with the famous fight between Kṛishṇa and Indra for carrying off Indra's Pārijāta tree from heaven.

PĀRIJĀTA-HARAṆA. A Sanskrit work of a semi-dramatic form by Umāpatidhara (q.v.).

PĀRIJĀTA-HARAṆA. A Sanskrit work under the title *Parijāta-haraṇa-champū* by Śesha Kṛishṇa (fl. 2nd half of the 16th cent.).

PĀRIJĀTA-MAÑJARĪ (*Vijayaśrī*). A Sanskrit Nāṭikā in 4 Acts by Madana Bālasarasvatī (q.v.), composed in 1213; only two Acts are now available in fragments and these have been inscribed on stone at Dhārā.

It describes the love of Arjunavarman and the Chalukya princess, who is introduced into the play as a garland of Pārijāta flowers which, on dropping on the breast of the king, is miraculously transformed into a beautiful maiden. After the usual sequence of events, their love leads to wedlock. "The work appears to be a distinct imitation of the *Ratnāvalī*."—*De, HSL, 472.*

PĀRIJĀTA-SAURABHA. See *Vedānta-pārijāta-saurabha.*

PARIKH, J.T. A modern Sanskrit scholar, whose chief work is *The Vidūshaka : Theory and Practice and Sanskrit Comic Characters.* He has also written a shadow play : *Chhāyāśākuntalam.*

PĀRIKHI, R.A. A modern Sanskrit author of *Kusumalakshmī* (1960-61; a novel) and *Saṁvādamālā* (1959, 1960; imaginary dialogues in lively Sanskrit).

PARĪKSHĀ-MUKHA-SŪTRA. See *Māṇikyanandin.*

PARIMALA. Same as Padmagupta (q.v.).

PARIN, S.S. A modern scholar, whose chief work is *Kurukshetra as Described in the Vāmana-purāṇa.*

PARIŚISHṬAS (Addenda). Post-Vedic ritual literature composed in Sanskrit, in which

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certain things are dealt with in detail, which have only been referred to in the *Śrauta* and *Gṛihya Sūttas* (See *Vedāṅga*). Thus the *Ṛigveda* has the *Āśvalāyana Gṛihya-pariśishṭa* in four chapters; the *Sāmaveda*: *the Gobhila Gṛihya-saṅgraha-pariśishṭa*; the White *Yajurveda*: a similar supplement ascribed to Kātyāyana and Gobhila, and called variously *Chhāndogyagṛihya-pariśishṭa*, *Chhāndogya-pariśishṭa*, *Gobhila-smṛiti* and also *Karma-pradīpa*. Both *the Sāmaveda* and *Yajurveda Pariśishṭas* have a tendency towards magical rites. The *Pariśishṭas* belonging to the *Atharvaveda* are equally important since they throw valuable light on such subjects as the magical practices, omens and portents. The *Prāyaśchitta-sūtra*, which deals with the expiatory rites is one of the oldest *Pariśishṭas*. Prayogas and Paddhatis, which exist in manuscript only, are supplements to the *Śrauta* and *Gṛihya-sūtras* respectively; Kārikās are further supplements to the Prayogas and the Paddhatis; the first Kārikā is attributed to Kumārila (700 A.D.). These deal elaborately with some special rites such as the marriage customs, burial of the dead and sacrifice to the manes.

PARIŚISHṬA-PARVAN. A Sanskrit didactic tale by Hemachandra, which is an appendix to his *Trishashṭiśalākāpurusha-charita*. The work treats of the lives of the oldest of the Jaina teachers; it also includes some strange legends about king Chandragupta Maurya and some other folk-tales. The *Prabhāvaka-charita* ('Life of the Prominent') of Prabhāchandra and revised by Pradyumna Sūri (1277) forms a continuation of Hemachandra's work; it contains the life stories of 22 Jaina teachers, poets and authors, including Haribhadra, Siddha-ṛishi, Mānatuṅga, Śāntisūri and Hemachandra.

PARITTA. Also called *Mahāparitta*, parts of Pali *Sutta-piṭaka* (q.v.) are compiled in it; it is very popular in Burma and Ceylon for rites relating to exorcism.

PARIVĀRA. See *Vinaya-piṭaka*.

PARMENTIER, H. A modern French Indologist, whose chief work is *L'art du Laos* (2 Vols., Hanoi, 1954).

PARNICKEL, B.B. A modern Russian Indologist, who in his article: 'The Transformation and Re-interpretation of the Literary Loan-material (Indian epic heroes in the Nusantara)' has studied the problems of historical and cultural connections between Ancient India and South East Asia.

PARPOLA, ASKO (1941-). A Finnish Indologist at the University of Helsinki, who, in his thesis on the *Śrautasūtras* of Lāṭyāyana and Drāhyāyaṇa (1968) and subsequent work, continues the study of the Vedic ritual initiated by Donner and Reuter (qq.v.). He is now editing the *Jaiminīya-śrautasūtra* with Bhavatrāta's comm. and reconstructing the pre-Vedic religion of the Dāsas. He is also preparing a photographic ed. of all known Indus seals and inscriptions.

PĀRŚVĀBHYUDAYA. See *Jinasena*.

PĀRŚVADEVA (fl. perhaps 13th cent.). A contemporary of Śārṅgadeva (q.v.) and author in Sanskrit of *Saṅgīta-samayasāra* (q.v.), a work on music.

PĀRŚVANĀTHA-CHARITA. See *Devabhadra*.

PĀRŚVANĀTHA-STAVANA. Same as *Jayatihuyana-stotra* (q.v.).

PĀRŚVA-PURAṆA. See *Padmakīrti*.

PĀRTHAPARĀKRAMA. See *Prahlādanadeva*.

PĀRTHASĀRATHI MIŚRA (fl. 14th cent.). A Sanskrit writer on philosophy and author of several works on Bhaṭṭa school of Mīmāṁsā including *Nyāya-ratnākara* (a comm. on

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Kumarila Bhaṭṭa's *Śloka-vārtika*), *Śāstra-dīpikā* (an independent and popular manual on the Mīmāṁsā system according to the Kumārila's school) and *Tantra-ratna*.

PĀRVATI-PARIṆAYA. See *Vāmana Bhaṭṭa Bāṇa*.

PĀRVATĪ-RUKMIṆĪYA. See *Vidyāmādhava*.

PARVATĪYA VIŚVEŚVARA PĀṆḌEYA (fl. 18th cent.). A Sanskrit scholar, whose *Mandāra-mañjarī*, a narrative work, describes the wedding of prince Chitrabhānu of Pushpapura and the Vidyādhara princess Mandāramañjarī.

PĀSANĀHA-CHARIU. See *Padmakīrti*.

PĀSAPURĀṆU. See *Padmakīrti*.

PATAKY, SAMUEL. A Hungarian writer, who pub. a Hungarian version of the *Pañchatantra* (1781); the version was, however, not based on the Sanskrit original.

PĀTĀLA-VIJAYA. A Sanskrit *Kāvya*, ascribed to Pāṇini (q.v.), which is lost, but from which Namisādhu cites a fragment in his comm. on Rudraṭa's *Kāvyālaṅkāra*.

PATAÑJALI (fl. 2nd cent. B.C.). A Sanskrit grammarian after Kātyāyana, and the author of the *Mahābhāshya* (q.v.), the great comm. on the *Ashṭādhyāyī* (q.v.), he appears to have been a contemporary of the Śuṅga king Pushyamitra, who highly honoured him for his learning. The date of Patañjali is controversial but he is generally assigned to the 2nd cent. B.C. He is believed by some to have been a Kashmirian, his mother's name Goṇikā, and Gonarda his native place: the epithets Gonardīya and Goṇikāputra, mentioned in the *Mahābhāshya* are supposed by some scholars to refer to Patañjali himself. He is regarded by some as identical with Patañjali, the author of *Yoga-sūtra* (q.v.).

PATAÑJALI-CHARITA. A Sanskrit poem in 8 cantos by Rāmabhadra Dīkshita (q.v.).

It describes the incarnation of Ādiśesha in the womb of Goṇikā as Patañjali, his lectures on the *Mahābhāshya* from behind a screen, his curse on one of his pupils to be a Rākshasa for transgression of his orders, and the limitation of the curse to the appearance of one Chandragupta. The Rākshasa (the cursed pupil) meets Chandragupta and lectures him on the *Mahābhāshya*; the latter records them on the leaves of a banyan tree, but while out to drink water, a goat eats away some of the leaves (the lost passages are still known as *aja-bhakshtta* 'goat eaten'). Chandragupta goes to Ujjain and there transcribes the lectures, which are extant today as a monument of literary merit. Chandragupta has three wives, of whom are born Vararuchi, Vikramārka and Bhartṛihari; the poem closes with the advent of Śaṅkara and his final return to Kāñchī.

PĀTAÑJALA-YOGADARŚANA. See *Yoga-sūtra*.

PATAÑJALI, D.P. A modern Vedic scholar, whose chief work is: *A Critical Study of the Ṛigveda* (particularly from the point of view of Pāṇinian Grammar; New Delhi, 1963).

PATERIA, A.K. A modern scholar, who is known for his *Modern Commentators of Veda* (a comparative study of the interpretations of Max Mueller, Dayānada and Aurobindo; 19 5).

PĀṬHAK, SHRIDHAR SHĀSTRĪ. A modern Sanskrit scholar, whose chief works are the ed. of *Aṇubhāshya* of Vallabhāchārya, *Lectures on Dharmaśāstra in Sanskrit*, *Word-Index to Vyākaraṇa-Mahābhāshya* and *Word-Index to Pāṇini's Sūtrapāṭha and Pariśi-*

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shṭas.

PATHAK, V.S. A modern scholar, whose chief work is *History of Śaiva Cults in Northern India.*

PAṬHAMA-PARAMATTHA-PAKĀSINĪ. A Pali scholium on the *Atthasālinī* (q.v.).

PAṬHAMA-SĀRATTHA-MAÑJŪSHĀ. A Pali scholium on the *Sumaṅgala-vilāsinī* (q.v.).

PATIL, D.R. A modern scholar, whose chief work is *Cultural History from the Vāyu-purāṇa* (Poona, 1946), which is a systematic attempt at presenting the *Kulturgeschichte*, based on the data collected from the *Vāyu-purāṇa.*

PĀṬIMOKKHA. See *Vinaya-piṭaka.*

PĀṬIMOKKHAGAṆṬHI. A Pali glossary of the *Pāṭimokkha* (q.v.); it interprets the laws of Buddhist priesthood.

PAṬISAMBHIDĀ-MAGGA. A Part of the *Khuddaka-nikāya.* See *Sutta-piṭaka.*

PATRA-KAUMUDĪ. A short Sanskrit work, attributed to Vararuchi (q.v.), which deals with the art of writing letter to various persons.

PAṬṬĀBHIRĀMA, A. A modern Sanskrit scholar, whose chief work is on Daṇḍin as a critic.

PAṬṬĀBHIRĀMA SHĀSTRĪ, P. N. (1908-). V Sanskrit scholar, who was son of Śrī Krishṇa Rao and was born at North Arcot. He was educated at Venkateshwar Sanskrit Mahavidyalaya, Tirupati and then continued his higher studies at Varanasi for a number of years. He was Head of the Mīmāṁsā Department at Benares Hindu University and later Head of the Sāhitya Department at Sampurnānand Sanskrit Vishwavidyalaya, Varanasi. Some time, he was Head of the Jaipur Maharaj Sanskrit College. He has ed. a number of works : *Veda-prakāśa, Tautātikamata-prakaraṇam, Jayavaṁśa-mahākāvya, Pramāṇa-mañjarī, Adhvaramīmāṁsā-kutūhalavṛitti, Śāstradīpikā, Vyāsaśikshā, Katyāyana Śrautasūtra* (with *Karka-bhāshya*), etc. He has been honoured by the Uttar Pradesh Sahitya Akademi and the Government of India.

PAṬṬĀVALĪ. Genealogical lists of Jaina teachers; the testimony of such works is not always reliable.

PATTERSON, MAUREEN L.P. An American Indologist, who is the Bibliographical specialist in South Asian materials. Jointly with Ronald B. Inden, she has prepared an *Introductory Bibliography of South Asia* (University of Chicago Press, 1962).

PAṬṬHĀNA. See *Abhidhamma-piṭaka.*

PAṬṬHĀNA-PAKARAṆA. See *Abhidhamma-piṭaka.* Buddhaghosha wrote a comm. on it in his *Paramattha-dīpanī* (q.v.).

PAṬṬUBHAṬṬA (Potarāya). A Sanskrit poet, who was born in the village of Kākamrānipura near Masulipatanam. His *Prasaṅga-ratnāvalī* (1466), as the title suggests, is a collection of miscellaneous descriptions and comprises stanzas on moral and social duties, etc.; its 77th chapter gives short accounts of princes from the great Vikramāditya to Siṁhabhūpati Rājā of Piṭhapur. The work abounds in proverbial expressions.

PATWARDHAN, M.V. A modern scholar, whose chief works are: a Marathi tr. of *Ṛigveda* (1942), ed. of Hastimala's two Sanskrit plays: *Añjanā-pavanañjaya* and *Subhadrā*, and *Dasaveyāliya—A Study* (Sangli, 1933-36), a study on a Prakrit work. See *Masson.*

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PAUL, DIANA Y. A modern Indologist, whose chief work is : *Women in Buddhism.*

PAULIŚA-SIDDHĀNTA. See *Pañchasiddhāntikā.*

PAULY, BENARD. An Indologist, who has ed. Sanskrit fragements from the Pelliot (q.v.) collection in Paris; he has also given a general description of this collection (*Journal Asiatique*; 1965, 1966, 1967). These fragments also show the prevalence of the Sarvāstivādin in the region of Kucha. Pauly ed. also fragments of the Varṇārhavarṇa (*Journal Asiatique*, 1964).

PAULY, ELSE (Mrs.). A Danish Indologist, who is in charge of the office of the Critical Pali Dictionary in Copenhagen and takes part in the editorial work. She has made contributions to a *Critical Pali Dictionary.*

PAÜMA-CHARIU (*Padma-charita* or *Rāmāyaṇa*). An Apabhraṁśa epic by Svayambhūdeva (fl. last quarter of the 8th cent. A.D).

A Jaina version of the *Rāmāyaṇa*, it consists of 90 *Sandhis* arranged in 5 *Kāṇḍas*: *Vidyādhara*-(20), *Ayodhyā*-(22), *Sundara*-(14), *Yuddha*-(21), and *Uttara*-(13). The total number of *Kaḍavakas* is about 1,300 which is calculated to be equal to 12,000 *Ślokas*. The work was left incomplete by the poet but was ably completed by his worthy son Tribhuvana-Svaymabhū. One copy of its manuscripts lies in the Āmera Śāstra Bhaṇḍāra, Jaipur.

The author, seeking to propagate Jaina doctrine through the popular epic story, has introduced innovations of which the most noteworthy are: (1) Sītā is the daughter of Rāvaṇa-Mandodarī and as she was destined to be the cause of ruin to her father, she was put into a basket and thrown away at Mithilā where she was picked up by Janak; (2) Nārada's instigation to Rāvaṇa for the abduction of Sītā; (3) recognition of Sītā's identity by Mandodarī and her suppression of the fact before Rāvaṇa; (4) Lakshmaṇa's residence in hell; and (5) representation of Rāma as the last of nine Baladevas and of Lakshmaṇa as the last of the nine Prati-vāsudevas.

The work is full of descriptions (both of persons and objects) which are matchless in early poetry. The account of the changing seasons is not conventional and is based on personal observation. The poet's descriptions of rivers, forests, mountains and even of large cities are vivid and charming; the descriptions of Sītā and Mandodarī are full of feminine charm. The poet has dealt with a variety of *rasas* (sentiments).

PAUMA CHARIYA. See *Vimala Sūri.*

PAÜMASIRI, CHARIU (*Padmaśrī-charita*). An Apabhraṁśa poem by Dhāhila (fl. 12th cent.?; q.v.) in four *sandhis*, describing the life of Dhanaśrī or Padmaśrī, a Jaina female devotee. Dhanaśrī, a peerless beauty, is the daughter of Dhanasena, a wealthy merchant of the beautiful city of Vasantapura but becomes widow and spends her remaining life piously with her brothers.

PAVANA-DŪTA. A Sanskrit Dūta-kāvya by Dhoyī (q.v.) in 104 verses, the earliest of such a type discovered so far in Bengal. In this work, a Gandharva damsel Kuvalayavatī, pining in separation in South India, sends the wind as a messenger to king Lakshmaṇasena of Bengal. The work is on the model of Kālidāsa's *Meghadūta* (q.v.).

PAVAYAṆA-SĀRA. A Prakrit work in *gāthās* ascribed to Kundakunda (q.v.), which is regarded as a valuable work on Jaina dogmatics, ethics and psychology.

PAVAYAṆA-SĀRA-PAÑCHATTHIYA-SAṄGAHA. Same as *Pañchatthiya-sāra* (q.v.).

PAVOLINI, P.E. An Italian Indologist, whose

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chief works are the Italian tr. of *Dhammapada* and ed. of Prakrit *Pañchatthiya-sāra* (Florence, 1901); he tr. also into Italian a number of Jaina legends in Prakrit (Rome, 1892).

PAWAN KUMĀRĪ. A Sanskrit scholar, whose chief work is a critical study in Hindi of *Pātañjala Yogasūtra* (1979).

PAYNE, EARNEST. A modern Indologist, whose chief work is *The Śāktas*.

PAYOGA-SIDDHI. A Pali compendium of Moggallāna's grammatical work by Vanaratna Medhaṅkara (q.v.), written in about 1300.

PEARSON, J.D. An English Indologist, whose chief work is *Oriental Manuscript Collections in the Libraries of Great Britain and Ireland* (1954).

PELLIOT, PAUL (1878-1945). A French Indologist, who led a French expedition to Central Asia in 1906-8 and brought back Sanskrit fragments, which have been listed by Bernard Pauly (*Journal Asiatique*, 1965); he is the author of *Les Grottes de Touenhouang* (6 Vols., Paris, 1921). His publications have been mentioned in *Bibliographie bouddhique* (Paris, 1934), and in *Paul Pelliot* (Paris, 1946); along with A.C. Moule, he wrote *Marco Polo—the Descriptions of the World* (London, 1938). He wrote on Chinese accounts of India as also made important geographical researches on Greater India.

PERCHERON, M. (1846-99). A French Indologist, whose chief work is *Buddha and Buddhism*.

PERCY BROWN. A modern Indologist, whose chief work is *Indian Architecture* (2 Vols., Bombay, 1959).

PERI, NOËL (1865-1922). An Indologist, who is the author of some important articles including one on the date of Vasubandhu and one on the wives of Śākymuni.

PERRON, A.D. (1731-1805). A French Indologist, whose chief work is *Oupnek'hat ou Theologia et philosophia* [Paris, 1801-02, Latin tr. of the Persian version, made in the 17th cent. by Dārā Shukoh (q.v.) of the Upanishads].

PERTOLD, OTAKAR (1884-1965). A Czech Indologist, who made significant contributions to the study of Ancient Indian Literature, Sanskrit and Prakrit Philology and the Early Development of Buddhism.

PERTSCH, WILHELM (1832-99). A German Indologist, who ed. Sanskrit text : *Kshiti-chavam-chavali-charitam* (A Chronicle of the Family of Raja Kṛishṇachandra of Navadvīpa, Bengal) and *Upalekha, de Kramapātha Libellus* (1853), dealing with the step by step recitation of the *Ṛigveda*. In 1854, he pub. an alphabetical list of verses of the Ṛigveda. In 1855, he was appointed as Librarian in Gotha and thereafter was occupied with Islamic studies.

PEṬAKOPADESA ('Instructions to Students of *Tipiṭaka*'). A Buddhist Pali work ascribed to Mahākachchāna, a famous disciple of Buddha, and the author of the *Netti-pakaraṇa* (q.v.).

It is a continuation of the *Netti-pakaraṇa* and is but a different manipulation of the same subject; it throws some new light on the points left obscure in the *Netti-pakaraṇa*. It declares the four Ariya truths to be the central theme or sheet-anchor of Buddhism—a point which was emphasised in the literature of the Sarvāstivādins. It mentions and quotes from the *Saṁyutta-nikāya* and *Aṅguttara-nikāya* (qq.v.). In Burma, the work is regarded as canonical and a part of the *Khuddaka-nikāya*

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(q.v.). E. Hardy assigns to it a date about the beginning of Christian era.

PETA-VATTHU. A part of the *Khuddaka-nikāya* See *Sutta-piṭaka.*

PETECH, LUCIANO. A modern Italian scholar, whose chief works are: *India According to Chinese Sources, China and Tibet in Early 18th Century, Northern India According to the Shui-Ching-chu* (1950), *I missionary Italiani nel Tibet e nel Nepal* (I-VII, Rome, 1952-56) and 'Eastern Asia in Eurasian History' (*East or West*, VI).

PETERSON, P. (1846-99). An English Indologist, whose chief works are: ed. of Vallabha's *Subhāshitāvalī* (Bombay. 1886), of *Śārṅgadhara-paddhati* (both anthologies, 1886), of *Kādambarī* by Bāṇa, of Nārāyaṇa's *Hitopadeśa*, of Daṇḍin's *Daśakumāra-charita*, of Kalhaṇa's *Rājataraṅgiṇī*, Eng. tr. of Sāyaṇa's *Bhūmikā* to his *Ṛigvedabhāshya* and of *Hymns from the Ṛigveda* (2 Pts., a selection of Vedic Hymns, with Eng. tr. and notes).

PETROV, P.Y. (1814-75). A Russian Indologist, whose chief work is the Russian tr. of a part of *Rāmāyaṇa* called 'Sītāharaṇa,' with word-index and grammatical notes (1836).

PHAṬIKALĀLA DĀSA. A modern writer, who has tr. into Sanskrit many poems, as also some of the shorter prose writings of Rabindranātha Tagore: *Urvaśī, Sparśamaṇi, Abhisārikā, Asaradanam, Nishphala-Upa-hāraḥ, Rāshtrannaḥ pratibudhyatam, Mastaka-vikrayaḥ, Tuchchha-kshatiḥ Svarṇa-mṛigaḥ* (all pub. in *Mañjūshā*, Calcutta, 1954, 1955) and *Pratinidhi* (*Saṁskṛita Sāhitya Parishat Patrikā*, Calcutta, Oct. 1955).

PIGGOT, STUART. An English Indologist, whose chief work is *Prehistoric India* (Middlesex, 1950).

PILLAI, N. GOPĀLA (1901-68). A Sanskrit writer, who was Principal of the Sanskrit College, Trivandrum. His chief works: *Premasaṅgīta* and *Sītāvichāra-laharī* are both trs. into Sanskrit from Malayalam; his tr. of *Gītāñjali* into Sanskrit is perhaps the best.

PILLAI, NALLASVĀMI. A modern scholar, whose chief work is *Studies in Śaiva Siddhānta.*

PILLAI, S.K. A modern scholar, whose chief work *Vedic History* (Allahabad, 1959) is an attempt to trace historical details of Vedic Ṛishis and Kings on the basis of Vedic and Purāṇic materials.

PIṆḌA-NIJUTTI. See *Mūlasutta.*

PIṆḌA-NIRYUKTI. See *Piṇḍa-nijjutti.*

PIṄGALA. The supposed Sanskrit author of *Chhandaḥsūtra* or treatise on metre regarded as one of the Vedāṅgas (q.v.). Identified by some with Patañjali, author of the *Mahābhāshya* (q.v.), Piṅgala's name occurs in the *Mahābhāshya.* Though Piṅgala's date is uncertain, yet he is an ancient writer and is mentioned by Śabarasvāmin in his Bhāshya on the *Mīmāṁsāsūtras.* He may thus be assigned to the 1st or 2nd cent. B.C., a period which is posterior to the full development of the epic Anushṭubh and Trishṭubh or the Upajāti. Piṅgala himself mentions earlier authorities like Rāta, Māṇḍavya, Kāśyapa and others while defining the classical metres, which indicates that long before Piṅgala, the development of the classical metres had begun. According to some scholars he is the author of the *Prākṛita-piṅgala.*(q.v.).

PIṄGALA-CHHANDAḤSŪTRA. See *Chhandaḥsūtra.*

PINGREE, DAVID. A modern American Indologist, who teaches in Brown University.

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He has specialised in ancient astronomy: Babylonian, Indian and Arabic. His thesis dealt with the materials for the study of Transmission of Greek Astrology to India and among his papers subsequently pub. are: 'A Greek Planetary Text in India' and 'Historical Horoscopes' in which he shows the Indian basis of calculations in Arabic Astrology. He has worked on Govindasvāmin's comm. on the Uttarakhaṇḍa of the *Bṛihatpārāśarī Horā* as also on the Sanskrit astrological text *Bṛihajjātaka* which he thinks is the work referred to by Alberuni as the long astrological work of the Yavanas. He has ed. *Bhojarāja's Vidvajjana-vallabha* (1970) and *Laghukhechara-siddhi* and has also worked on the Mahādevī Tables and a new ed. of *Pañchasiddhāntikā* (Copenhagen, 1970) with tr. and a comm. on it in the 2nd volume (both in collaboration with Otto Neugebauer of Brown University). A very interesting find of Pingree is a Byzantine astrological work of the 11th cent. A.D. influenced by Sanskrit, which even mentions a Sanskrit writer named Pṛithuśaṅkara. He had been to Lebanon to work on Sanskrit influence on early Arabic Astrology and in India he collected material for his 'Census of Exact Sciences in Sanskrit' the first three Vols. of which have been pub. by the American Philosophical Society (Philadelphia, 1970, 1971, 1976), a Census to be completed in 9 Volumes. Another survey of this type is his 'Sanskrit Astronomical Tables in the U.S.', pub. by the same Society in 1968. A follow-up Volume on 'Sanskrit Astronomical Tables in England' has also been pub. by Pingree (Madras, 1973).

In a long paper 'The Later Paulīśasiddhānta', he brings to light a work of this name, different from the one in the *Pañchasiddhāntikā* and a text of West or North-West India of probably the 8th cent. A.D. and first cited by Pṛithūdakasvāmin on the *Khaṇḍakhādyaka* (A.D. 864). This work in Āryā verses was known to al-Biruni second-hand. Pingree presents in his paper all the fragments cited with his comments and interpretations. In another paper, he has shown that while Paulīśa may be a Sanskritisation of a Greek name there was no evidence to identify him with Paulus Alexandrinus or with a namesake of his of the 5th cent. A.D. In his paper 'The Fragments of the Works of Yāqūb Ibn Tariq', he deals with the Abbasid astronomer Yāqūb whose *Zij* was based on the Sanskrit text usually referred to as *Sindhind*, brought from Sind to the court of al-Mansur (8th cent.) and supposed, without any basis, to have been brought by Kanaka, astrologer to Hārun al-Rashid. The Indo-Iran contacts in Jyotish are critically examined by him in 'Astronomy and Astrology in India and Iran'. In a related paper, he shows the Indian influence on early Sassanian and Arabic Astronomy. 'The Indian Iconography of the Deccans (Drekkāṇas) and Horās' (1963) gives a critically ed. text of these descriptions from the *Bṛihajjātaka* and the *Yavanajātaka*, the latter by the Greek author Sphujidhvaja, who wrote it in A.D. 269/270 in Ujjain where he, Yavaneśvara and Mīnarāja were Greek officials under the Kshatrapas. His ed. of *Yavanajātaka* is taken up for the Harvard Oriental Series and that of the *Bṛihadyātrā* of Varāhamihira has appeared in 1972 from Madras. His other papers are 'On the Classification of Indian Planetary Tables' (1970) and 'Representation of the Planets in Indian Astrology' (1965).

PISCHEL, RICHARD (1849-1908). A celebrated German Indologist, who was an authority on Prakrit Grammar and also wrote on Vedic subjects. He obtained his doctorate in 1870 on the recensions of Kālidāsa's *Śākuntalam* and considered the Bengali version to be the older and more original ; he brought out a critical edition of it in 1878. After working in Breslau as University Lecturer, in 1875, he was appointed Professor of Sanskrit and Comparative Linguistics in Kiel : in 1885

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he went to Halle and in 1902, he held the Chair of Indology at Berlin University. After publishing two treatises (in German): "On Prakrit Grammarians" (1874) and "On Śauraseni", Pischel ed. Hemachandra's Grammar of the Prakrit Languages (forming a part of *Śabdānuśāsana*) (2 Pts.) and his Prakrit Dictionary, *Deśīnāmamālā*. His monumental work: *Grammatik der Prakrit Sprachen* (Grammar of Prakrit Language; Strassburg, 1900: Eng. tr. *Comparative Grammar of the Prakrit Languages*: also tr. into Hindi; its word-index by Vikramasinghe) laid down the firm foundation of Prakrit philology and Prakrit grammar; Geldner congratulated Pischel on the achievement, calling it the fruit of the work of half of his life time.

When Pischel became Vice-Chancellor of Halle University in 1900, he gave a lecture "The Home of Puppetry", in which he considered India to be the home of puppetry, and he thought this was the oldest form of dramatic performance. Later he wrote a treatise in German "The Ancient Indian Shadow Theatre". He also wrote "Home of the Gypsies" (1893) and "Contributions on German Gypsies" (1894).

Three volumes of *Vedische Studien* (Vedic Studies) appeared in 1889, 1897 and 1901 in collaboration with K. Geldner. Pischel was of the opinion that the Vedas could be understood only by persons, who have a profound knowledge of Indian thought of the later periods, and he regarded the Indian commentators as indispensable. He was of the view that Sāyaṇa had understood *Ṛigveda* better than any other European scholar.

Pischel worked on Buddhist Sanskrit texts, brought from Central Asia; his pub. of the fragment: *Saṁyuktāgama* inaugurated the pub. of Sanskrit MSS. discovered by the German Turfan expeditions. He also wrote a book: *Leben und Lehre des Buddha* (Life and Doctrine of the Buddha). He also ed. *Theragāthā* and *Therīgāthā* (both with Hermann Oldenberg), wrote *Materialen zur Kenntnis des Apabhraṁśa* (Goettingen, 1902) and a *History of Ancient Indian Literature* (1906).

In 1908, Pischel, being an authority on Prakrit Grammar, was invited to give lectures at Calcutta. He died in Madras on 26.12.1908, shortly after he had set foot on Indian soil for the first time. The Calcutta University honoured him by buying his private library. The "Pischel Collection" was housed in a special room for reference purposes.

PISHAROṬI, ĀTTŪR KṚISHṆA (1876-1964). A Sanskrit dramatist, whose chief works are: *Yogollasita*, *Rakshāpurusha* and *Samanvaya* (dramas); his *Saṅgīta-chandrikā* is an authentic treatise on music.

PISHAROṬI, K.R. A modern scholar, who has treated the life and history of Kṛishṇa Līlāśuka and of different authors bearing this name; he has also written on Bhāsa and on ancient geographical names as well.

PISSANI, VITTORE. A modern Italian Indologist, who is a linguist and author of many papers on Sanskrit grammatical subjects; his studies on Vedic words and grammar are of special importance. He tr. the *Mālavikāgnimitra* as also ed. the works of Kerbaker (q.v.).

PITṚI-DAYITĀ. A Sanskrit work by Aniruddha (q.v.), which deals with daily duties, gifts, Śrāddhas and rites to be performed on death; also called *Karmopadeśinī-paddhati*.

PITROFF, PÁL. A Hungarian Indologist, who tr. Kālidāsa's *Vikramorvaśīya* (Budapest, 1914) into Hungarian.

PIYADASSI (fl. 12th cent.). A Buddhist Pali author of a grammatical compendium entitled *Pada-sādhana* (q.v.); he was one of the pupils of Moggallāna, the author of *Moggallāyana-vyākaraṇa* (q.v.).

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PLAESCHKE, HERBERT. A German Indologist, whose works on Buddhist Art (Leipzig and Wien, 1972) and Hindu Art (Leipzig and Wien, 1978) have been published.

POBOZNIAK, TADEUSZ. A modern Polish Indologist, who works at the University of Cracow. Being the President of Indo-Polish Society in Cracow, he organizes popular lectures on various spheres of Indian culture. His book in Polish on Indian Languages is in press. He has pub. a historic grammar of a Gypsy dialect, Lovari (1972).

POCHHAMMER, W. VON. A German scholar, whose chief work is *Indiens Weg zur Nation* (India's Path to Nationhood; Bremen, 1973).

PODDĀR, K.R. A modern scholár, whose chief work is *Sacrifice in the Ṛigveda* (1953).

POKORNY, J. A foreign Indologist, whose *Indogermanisches etymologisches Worterbuch* (Berne-Munchen, 1957 onwards) is a comparative and etymological dictionary. He also ed. and revised A. Walde's three-volume comparative dictionary, entitled *Vergleichende Worterbuch der Indogermanischen Sprachen* (Berlin-Leipzig, 1926-30 onwards).

POLEMAN, HARACE ISSAC. A modern American Sanskritist and Bibliographer, whose chief work is *A Census of Indic Manuscripts in the United States and Canada* (1938).

POLLOCK, SHELDON (1948-). An American Indologist, who is at present Associate Professor, Religion/Asian Languages and Literature, University of Iowa, Iowa. His chief works are : *Aspects of Versification in Sanskrit Lyric Poetry* (1977; American Oriental Series 61), *The Rāmāyaṇa of Vālmīki, Bk. II : Ayodhyākāṇḍa* (Princeton University Press, 1985) and *The Rāmāyaṇa of Vālmīki, Bk. III : Araṇyakāṇḍa* (Princeton, in press). He is Co-editor, *Journal of the American Oriental Society* 105.3, "Indological Studies for Daniel H.H. Ingalls" (in press). He has written several articles mostly on Vālmīki's *Rāmāyaṇa* and has published reviews of 12 books. His work in progress is : *The Philosophical Introduction to Mimāṁsā : Tarkapādu Śabarabhāshya, Translation, Commentary, and Text-critical Appendix.*

POLOME, EDGAR C. (1920-). A Belgian (US naturlized) Indologist, who is Christie and Stanley Adams Jr. Centennial Professor of Liberal Arts, University of Texas at Austin, Austin, U.S.A. His field of specialization is Indo-European languages and cultures and he has taught Sanskrit, Pali Comparative Indo-Iranian, Avestan, German, Dutch, Swahili and other African languages. He has attended many International Conferences and Seminars.

Out of his Bibliography, which is very large, his relevant articles and ed. works are : "Review of Dictionary of Selected Synonyms in the Principal Indo-European Languages, by D.C. Buck" (1951), "Review of Proto-Indo-European Phonology, by W. Lehmann" (1953), "Review of Les Dieux des Indo-Europeens, by G. Dumezil" (1954), "Review of Gestirnnamen bei den indogermanischen Volkern, by A. Scherer" (1954), "Bibliographical article. Linguistique indo-europeenne" (1954), "Review of Die Gliederung des indogermanischen Sprachgebiets, by W. Porzig" (1954), "Review of Essays in the history of religion, by R. Pettazzoni" (1955), "Review of the Great Mother. Analysis of the archetype by E. Neumann" (1956), "Review of Aspects de la fonction guerriere chez les Indo-Europeens, by G. Dumezil" (1957), "Bibliographical article. Lexique proto-indo-europeen", "Bibliographical article. Dictionnaire etymologique indo-europeen", "Bibliographical article. Grammaire comparee du hittite" (all 1961), "Bibliographical article. Les Numeraux Indo-Europeens" (1966), "The Indo-European numeral for "five" and Hittite panku- "all."

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(1968), "Linguistic borrowing. Working papers, 1974 Conference, American Council of Teachers of Uncommonly Taught Asian Languages, ed. by Herman van Olphen" (1975), *Proceedings of the 1975 Annual Meeting of the Southwest Conference on Asian Studies* (1976; Co-editor with Alfred Collins), *Proceedings of the Conference on Language Testing Levels of Proficiency in South Asian Languages* (1976; Co-editor with Herman van Olphen and Andree Sjoberg), "A Symposium on the Verb in India" (1976), *Proceedings of the 1976 Annual Meeting of the Southwest Conference on Asian Studies* (1977; Editor), "Approaches to the Study of Vedic Religion. Studies in descriptive and historical linguistics" (1977), *Proceedings of the 1977 Annual Meeting of the Southwest Conference on Asian Studies* (1978; Editor), *Linguistic and Literary Studies in honour of Archibald A. Hill* (4 vols.; Co-editor with M.A. Jazayery and Werner Winter), *Man and the Ultimate. A Symposium* (1980; Editor), "Vedic Speculation on the Ultimate. Man and the Ultimate", "The gods of the Indo-Europeans", "Indo-European verb morphology. An outline of some recent views with special regard to Old Indic" (1981), *The Indo-Europeans in the fourth and third milllennia* (1982, Editor), etc.

PON, FATHER (fl. 18th cent.). A Christian Missionary, who wrote the first grammar of Sanskrit in Latin, tr. the *Amarakośa* and despatched to France a large consignments of manuscripts.

POPE, MARVIN. A modern American Indologist, whose study on Mother-worship tries to relate *Kālī* to Egyptian *Anath*.

PORCHER, MARIE CLAUDE. A French Indologist, whose chief study in French is on Alaṅkāras in the poems of Veṅkaṭādhvarin (q.v.; 1978).

PORZIG, WALTER. A German Indologist who tr. into German the portions of the *Mahābhārata* under the series "Indische Erzähler" (Vols. 12 and 15, Leipzig, 1923-24).

POTDAR, K.T. A Vedic scholar, whose chief work is: *Sacrifice in the Ṛigveda* (Bombay, 1953).

PŌTT, AUGUST (1802-87). A German Indologist, who taught Sanskrit in the University of Halle (1836-85) and since 1838 was Professor at Halle. His special field of study was linguistics and he brought out two books in German as: "Etymological Researches with special regard to phonetic changes in Sanskrit, Greek, Latin, Lithuanian, and Gothic" (vol. 1, 1833, vol. 2, 1836); these two books were taken to complement Bopp's Comparative Grammar. He also pub. several works on Indo-European languages. His work on the origin and language of gipsies was published (Halle, 1844-45; reprint 1964).

POTTER, KARL H. An American Indologist, who has specialised in Nyāya system of Indian philosophy. He has undertaken an ambitious project of preparing a new *Encyclopaedia of Indian Philosophies* of which Vol. I, 1970, Vol. II, 1977 and Vol. III (Pt. I) have appeared so far. He tr. Raghunātha Śiromaṇi's *Padārtha-tattva-nirūpaṇa* (1957) and produced a study of Indian philosophy from a controversial point of view, under the title *Pre-suppositions of India's Philosophies* (1963). He compiled also a *Bibliography of Indian Philosophies* (1970). He at present teaches in the University of Washington.

POUCHA, PAVEL (1905-). A Czech Indologist, whose special field of study is Hindu mythology, Indian art and other disciplines.

POUSSIN, LOUIS DE LA VALLÉE (1869-1938). A celebrated French Indologist, who was one of the first pupils of Sylvain Lévi.

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His special study was of Buddhist dogmatism, as he called it, and of the philosophical schools of Mahāyāna. His works are: an ed. of the *Pañchakrama*, ed. and tr. of *Ādikarma-pradīpa*, a work *Bouddhisme, Etudes et matériaux* (London, 1898), an annotated ed. of the *Prasannapadā*, an ed. of the *Bodhi-charyāvatāra-pañjikā* (Calcutta, 1901-14), an ed. of the Tibetan text of the *Mādhyamak-āvatāra* and an incomplete tr. of the same text. His tr. of the *Bodhicharyāvatāra-pañjikā* is still by far the most learned of all the existing translations (*Introduction a la pratique des futurs Bouddhas*; Paris, 1907) while his tr. of the *Abhidharmakośa* is one of the greatest achievements in Buddhist studies and was pub. under the title *L' Abhidharmakośa de Vasubandhu* (6 Vols., Paris-Louvain, 1923-31). In Yogāchāra studies, his greatest achievement is his tr. of the *Vijñaptimātratāsiddhi* (Paris, 1928-29), while his study of Buddhist school of logic is shown by his *Tibetan Translation of Nyāyabindu* of Dharmakīrti, with the comm. of Vinītadeva (*Bibliotheca Indica*, Calcutta, 1907-13). His numerous contributions to Hastings's *Encyclopaedia of Religion and Ethics* (12 Vols., 1908-21; Index Vol., 1926) deal with many aspects of Buddhism. His researches are pub. in *Bouddhisme Opinions sur l' Histoire de la Dogmatique* (Paris, 1909), while his other works on Buddhism are: *The Way to Nirvāṇa* (Cambridge, 1917), *Nirvāṇa* (Paris, 1925), *La Morale bouddhique* (Paris, 1927), *La Siddhi de Hiuan-tsang, I* (Paris, 1928), *The Buddhist Councils* and *Le dogme et la philosophie du bouddhisme* (Paris, 1930). Moreover, much information on Buddhism is found in the three volumes of his History of Ancient India: *Indo-Européens et Indo-Iraniens L' Inde Jusque vers 300 av. J.C.* (Paris, 1924, nouvelle ed., 1936), *L Inde au temps des Mauryas* (Paris, 1930), and in *Dynasties et Histoire de l' Inde depuis Kanishka jusqu' aux invasions musulmanes* (Paris, 1935). He also prepared a catalogue of Tibetan manuscripts, pub. under the title: *Catalogue of the Tibetan Manuscripts from Tunbuang in the India Office Library* (London, 1962). For a bibliography of his writings, see *Bibliographie bouddhique* (XXIII bis, Paris, 1955). In his *La Vedism* (1909), he considers Vedic religion so much complicated that it is not possible to present it in a simpler form.

PRABANDHA-CHINTĀMAṆI. A Sanskrit work, in prose with occasional verses, by the Jaina writer Merutuṅga (q.v.), written in 1306. Divided into five chapters, its contents are : the legend of Vikramāditya and Śālivāhana, the story of the Chalukya kings of Aṇhilwād and of the Paramāra kings Muñja and Bhoja of Dhārā (I), continuation of the story of Bhoja (II), story of the Aṇhilwād rulers down to the reign of Kumārapāla, accounts of Gujarat rulers with their ministers Vastupāla and Tejaḥpāla (III-IV), and collection of miscellaneous stories of Śilāditya, Lakshmaṇasena, Umāpati, Bhartṛihari and others (V) ; the work quotes several Apabhraṁśa verses.

PRABANDHA-KOŚA. A Sanskrit work, divided into 24 Prabandhas, by Rājaśekhara Sūri (q.v.) and completed in 1348. It gives accounts of seven royal and three lay personages, ten Jaina teachers and four poets. It also contains stray Apabhraṁśa verses.

PRABHĀCHANDRA. See *Prabhāchandrāchārya.*

PRABHĀCHANDRA (fl. 8th cent. ?). A Jaina Sanskrit writer, whose chief works are *Prabhāvaka-charita* (q.v.; on the life stories of eminent persons), *Prameya-kamala-mārtaṇḍa* (a well-known work on logic), and *Nyāya-kumuda-chandrodaya* (another work on logic); he defended Akalaṅka (q.v.) against Kumārila.

PRABHĀCHANDRA. A Jaina Sanskrit

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scholar, who may or may not be identical with the author of *Prameya-kamala-mārtaṇḍa*; he wrote commentaries on the *Tattvārthādhigama-sūtra* by Umāsvamin, the *Samayasāra* by Kundakunda, Pūjyapāda's *Samādhi-śataka* and on Samantabhadra's *Ratnakāraṇḍa* and *Svayambhū-stotra*; his date is not certain.

PRABHĀCHANDRĀCHĀRYA (fl. *c.* 800). A Sanskrit grammarian and author of the *Nyāsa*, a sort of comm. on the *Amoghavṛitti* by Śākaṭāyana (q.v.).

PRABHĀKARA (fl. 6-7th cent). A famous philosopher and founder of the Prabhākara school of Mīmāṁsā philosophy. Nicknamed Guru, he is the author in Sanskrit of *Bṛihatī* (q. v.); a comm. on *Śabara-bhāshya* (q.v.). See *Śālikanātha*.

PRABHĀVAKA-CHARITA. See *Pariśishṭa-parvan*.

PRABHĀVATĪ. A modern Sanskrit poetess of Udaipur, who is noted for her poem : *Prabhā-pīyūsha-ghata* (1984).

PRABHUDATTA, SVĀMĪ. A Sanskrit poet of Meerut, whose chief works are : *Saṁskṛitavāk-saundaryamṛitam* (1957; in 106 verses on Sanskrit language and its greatness), *Saṁskṛita-vāg-vijaya* (1942; a five-Act play in Sanskrit and Hindi), poems on the National Flag and *Pūrvabhāratam* (1974); this epic in 19 cantos deals with the history of India beginning with mythical Manu and ending with the invasion of Alexander the Great and his encounter with Puru. In his presentation of historical facts, the author depends mainly upon Indian tradition and literary evidences.

***PRABODHACHANDRODAYA* (Rise of the Moon of Knowledge). The earliest known Sanskrit allegorical drama by Kṛishṇamiśra (fl. 11th cent.; q.v.), which is devoted to the defence of Advaita form of Vishṇu doctrine,** a combination of Vedānta with Vishṇuism in contrast to the heretic religious teachings.

From the union of God Śiva (Īśvara) with Illusion (Māyā) there is born the son Mind (Manas), who has two wives: Activity (Pravṛitti) and Renunciation (Nivṛitti); from the first wife is born king Confusion (Moha) with his whole family and from the second king Discrimination (Viveka) with his family. A very fierce battle, like the one between the Kauravas and Pāṇḍavas, breaks out between these two related families. A rumour is spread that a terrible famale demon will be born with the Moon-Rise of Knowledge (Prabodhachandrodaya) from the union of king Discrimination (Viveka) with his wife Revelation (Upanishad), who will destory the whole family of Confusion (Moha). Moha (Confusion) and his adherents obstruct this: his main followers are the Sexual Instinct (Kāma), his wife Sexual Pleasure (Rati), Spiritual Conceit (Brāhmaṇa Dambha) and his grandfather Egoism (Ahaṁkāra), Anger (Krodha) and Greed (Lobha) and his wives Injury (Hiṁsā) and Desire (Tṛishṇā). The maid-servants of king Confusion are Wrong Knowledge (Mithyādṛishṭi) and Bewilderment (Vibhramavatī). Among his reliable confederates are to be found Heterodox Learnings, particularly Materialism (Lokāyata) of Chārvāka. These mighty devils are opposed in the battle from the side of king Discrimination (Viveka), Peace (Śānti) and Compassion (Karuṇā), the daughters of Religion (Śraddhā), and their friends Love for Man (Maitrī) and Love for God (Vishṇubhakti), too have joined hands. In the formidable battle, that is described in Act V, the two troops of heroes, with their elephants, chargers and foot-soldiers push one another in the bloody arena. Materialism, that stands in the front row, is overthrown, so that the contestants get hold of each other. The heretic religions get scattered in the wind through the flood of the ocean of True Dharma. Buddhism takes shelter among the barbarious people,

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Digambara Jainism, Kāpālika Śaivism and other heretic teachings flee towards the regions of Pāñchālas, Mālavas, Ābhīras, etc. all infested with fools.

At the end Old Wisdom is victorious; the Revelation (Upanishad), through Divine Love (Vishṇubhakti) becomes pregnant. From her womb are born a daughter, Science (Vidyā) and son Rise of Knowledge (Prabodhodaya). A voice from behind the scene announces that the terrible Science (Vidyā) has burst forth the breast of the Mind (Manas) and that she has swallowed king Confusion (Moha) with his retinue. Immediately, there appears Rise of Knowledge (Prabodhodaya) and greets respectfully the Original Spirit (Purusha), who with pleasure takes him within his arms.

There are several commentaries on the drama.

PRABODHA-PRAKĀŚA. A sectarian Sanskrit grammar of the Śaiva school by Balarāma Pañchānana (q.v.); as it designates vowels by the word 'Śiva' its section on vowel-Sandhi is called *Śiva-sandhi-pāda.*

PRABUDDHA-RAUHIṆEYA. A Sanskrit drama (Prakaraṇa) in 6 Acts, by Rāmabhadra Muni (fl. 13th cent.; q.v.); the play was written for performance in a temple of Yugādideva, i.e., the Tīrthaṅkara Ṛishabha, on the occasion of a procession festival.

A bandit, Rauhiṇeya, steals away a married woman Madanavatī and commits other robberies but being liberated by penitence, is ultimately reformed. It is the Jaina story of the misdeeds, incarceration and penitence of a bandit, but "the plot is meagre and the play is wholly undramatic."

PRACHAṆḌA-PĀṆḌAVA. See *Bāla-bhārata.*

PRADHĀN, S.N. A scholar, whose chief work is *Chronology of Ancient India* (Calcutta, 1927).

PRADHĀNA VENKAPPAYYA. See *Venkappayya Pradhāna.*

PRADĪPA. A celebrated Sanskrit comm. by Kaiyaṭa (q.v.) on the *Mahābhāshya* of Patañjali.

PRADYUMNĀBHYUDAYA. A Sanskrit drama in 5 Acts, by Ravivarman (b. 1266 ; q.v.).

Dealing with the marriage of Pradyumna (son of Kṛishṇa) with the princess Prabhāvatī, the work is based on the *Harivaṁśa* and the Purāṇas. It makes Pradyumna join a troupe of actors to enter into the inaccessible city of Prabhāvatī's father so that he may have first sight of his beloved; one whole Act is devoted to the elaboration of the lovers' longings.

PRADYUMNA-KATHĀ. See *Pajjuṇṇa-kahā.*

PRADYUMNA SŪRI. See *Pariśishṭa-parvaṅ.*

PRAHLĀD KUMĀR (1944-77). A modern scholar, whose chief works are: *Ṛigvedelaṅkāraḥ* (1977; treatment of all Śabdālaṅkāras and Arthālaṅkāras in *Ṛigveda*) and *Vaidika-udātta-bhāvanāyeṅ* (1975).

PRAHLĀDANADEVA (fl. 12th cent.). A Sanskrit dramatist, who was a brother of Dhārāvarsha and son of Yaśodhavala. He is the author of the *Pārthaparākrama*, a Vyāyoga describing how Arjuna wins the cows of Virāṭa; the story is taken from the *Virāṭa-parva* of the *Mahābhārata.* The dramatist claims to excite in the audience, a new sentiment,—*dīptārasa*, and the final benediction is invoked not by the hero but by Vāsava. It was acted on the occasion of the festival of the investment of Achaleśvara, the tutelary deity of Mount Ābu with the sacred thread.

PRAHLĀD PRADHĀNA. A scholar, who ed. and pub. the Sanskrit editions of *Abhidharma-samuchchaya* of Asaṅga (Sāntiniketan,

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1950) and *Abhidharma-kośa-bhāshya* (Patna, 1967).

PRAJAPATI, MANIBHAI ISHVARBHAI (1938-). A Sanskrit scholar, who is at present Director, Shri Dwarkadhish Sanskrit Academy and Indological Research Institute, Dwarka. His chief works in Gujarati are : *Sanskrit Stotrakāvya : Origin, Development and Form* (research; 1976) and *Champukāvyas of Venkaṭadhvarin* (criticism; in press).

PRAJÑĀPANĀ. See *Pannavaṇā.*

PRAJÑĀ-PĀRAMITĀ. Name of a class of Sanskrit Sūtras, which are in the nature of philosophical treatises. These appear to belong to the earliest Mahāyāna-sūtras. They treat of the six perfections (Pāramitās) of a Bodhisattva, but especially of *Prajñā-pāramitā*, the highest perfection called wisdom, which consists of the knowledge of *Śūnyatā* (emptiness). A *Prajñā-pāramitā* was tr. into Chinese in A.D. 179. The Prajñā-pāramitās probably originated in the South whence they spread to the East and North. Some scholars are of the view that this literature originated in Kashmir.

PRAJÑĀPĀRAMITĀ-PIṆḌĀRTHA. A Sanskrit work, ascribed to Diṅnāga (q.v.); it is an epitome in 58 verses of the *Ashṭasāhasrikā-prajñā-pāramitā* (q.v.).

PRĀJYABHAṬṬA (fl. 16th cent.). A Kashmirian Sanskrit author of *Rājāvalī-patākā* (q.v.), jointly with Śuka.

PRAKARAṆA-PAÑCHIKĀ. A popular Sanskrit manual by Śālikanātha (q.v.) of the Prabhākara system of Mīmāṁsā philosophy.

PRAKĀŚĀTMAN (fl. 13th cent.). A Sanskrit author of *Pañchapādikā-vivaraṇa*, a comm. on Padmapāda's *Pañchapādikā* (q.v.).

PRĀKṚITA-KALPATARU. A Prakrit grammar by Rāmaśarman (fl. 16th cent.); it divides Prakṛits into four categories : Bhāshā, Vibhāshā, Apabhraṁśa and Paiśāchikā and discusses the principal Prakrits under Bhāshā.

PRĀKṚITA-KĀMADHENU. A Prakrit grammar by Laṅkeśvara or Rāvaṇa.

PRĀKṚITA-LAKSHAṆA. A Prakrit grammatical work ascibed by some to Pāṇini.

PRĀKṚITA-LAKSHAṆA. A work by Chaṇḍa (q.v.), which deals with the grammar of the following dialects of Prakrit: *Māhārāshṭrī, Ardha-māgadhī, Jaina Māhārāshṭrī,* and *Jaina Śaurasenī*; the work itself is written in Sanskrit.

PRĀKṚITĀNUŚĀSANA. See *Purushottama.*

PRĀKṚITA-PARĪKSHĀ. Another name of *Kupaksha-kauśika-sahasra-kiraṇa* (q.v.).

PRĀKṚITA-PIṄGALA. A Prakrit work on metrics, ascribed by some to Piṅgala, while others regard it the work of an author of the 14th century. There are many Apabhraṁśa verses illustrating metres in it; the language of these verses borders on Śaurasenī, Avahaṭṭha, Pūrvī Rājasthānī, Vraja-bhāshā and Khaḍībolī.

PRĀKṚITA-PRAKĀŚA. See *Vararuchi.*

PRĀKṚITA-RŪPĀVATĀRA. A Prakrit grammar by Siṁharāja (q.v.).

PRĀKṚITA-ŚABDĀNUŚĀSANA. A Prakrit grammar by Trivikramadeva.

PRĀKṚITA-SAPTAŚATĪ. Same as *Gāthā-saptaśatī* (q.v.).

PRĀKṚITA-SARVASVA. A Prakrit grammar

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by Mārkaṇḍeya Kavīndra (fl. 17th cent.), which divides Prākṛits into four categories: Bhāshā, Vibhāshā, Apabhraṁśa and Paiśāchikā and discusses the principal Prakrits under Bhāshā.

PRĀKṚITA-SŪKTA-RATNAMĀLĀ. A Prakrit anthology compiled by Puran Chānd in 1919.

PRĀKṚITA-VYĀKARAṆA-SŪTRA. A Prakrit grammar by Śeshanāga.

PRAKRIYĀ-KAUMUDĪ. A Sanskrit grammatical work by Rāmachandra (q.v.), also called *Kṛishṇa-kiṅkara-prakriyā.* It is a re-arrangement of the material of Pāṇini; it perhaps served as a model for *Siddhānta-kaumudī* (q.v.) of Bhaṭṭoji Dīkshita.

PRAMĀṆA-SAMUCHCHAYA. A Sanskrit work, no longer extant, by the Buddhist philosopher Diṅnāga (q.v.). From its Tibetan tr. prepared by Hema Varma, it is learnt that the original was divided into six chapters: *Pratyaksha, Svārthānumāna, Parārthānumāna, Trirūpa-hetu, Śabdānumāna-nirāsa,* and *Vyōyāvayava.*

PRAMĀṆA-VĀRTIKA. A celebrated Sanskrit work on Buddhist logic by Dharmakīrti (q.v.), of which the first chapter called Svārthānumāna-parichchheda, has been published. Its contents are: *Hetu-chintā, Anupalabdhi-chintā, Vyāpti-chintā, Sāmanya-chintā, Śabda-chintā, Āgama-chintā* and *Apaurusheya-chintā.*

PRAMĀṆA-VĀRTIKA. A Sanskrit work, entitled: *Pramāṇavārtika-bhāshya* (also called Vārtikālaṅkāra) by Prajñākaragupta.

PRAMATHANĀTHA TARKABHŪSHAṆA (b. 1866). A Sanskrit poet of Bengāl, who was a Śāstra-writer as well. His chief works are: *Kokila-dūta, Rāsa-rasodaya* and *Vijaya-prakāśa.*

PRANEE LAPANICH. A modern Thai Indologist, whose special field of research is Kshemendra, particularly his *Kalāvilāsa,* on which she got the Doctorate.

PRĀṆ NĀTH. A scholar, whose chief studies are 'Sumero-Egyptian Origin of the Aryans and the *Ṛigveda*' (*Journal of the Benares Hindu University,* I), 'The Battle of Bel. Aryan Conquest of Chaldea told in the *Ṛigveda* (*Illustrated Weekly of India,* 21st July, 1935), 'Did Hinduism begin in Egypt and Babylonia?' (*Illustrated Weekly of India,* 3rd Dec., 1935) and *Economic Conditions in Ancient India* (1939); he also tr. into Hindi Kauṭilya's *Arthaśāstra* (q.v.) from Sanskrit.

PRĀṆA-TOSHAṆĪ-TANTRA. A Sanskrit Tantric compilation by Rāmatoshaṇa Vidyālaṅkāra (q.v.), written in 1820 under the patronage of Prāṇakṛishṇa Biswas of West Bengal. It deals with the usual topics of Tantra, compiled from various Tantric works.

PRAPAÑCHASĀRA-TANTRA. A Sanskrit tantric work, ascribed to Śaṅkarāchārya (q.v.); the rituals and the mantras prescribe not only the worship of Devī and Śiva but also of Vishṇu and his Avatāras.

PRASĀD, S.N. A modern scholar, whose chief work is *Studies in Guṇāḍhya.*

PRASAṄGA-RATNĀVALĪ. See *Paṭṭubhaṭṭa.*

PRASANNA-RĀGHAVA. A Sanskrit Nāṭaka in 7 Acts by Jayadeva (q.v.; fl. *c.* 13th cent.). It deals with the life of Rāma from his wedding to his return from Laṅkā; the author, however, does not strictly follow the story in the epic and takes some liberty with the original. In Act I, a disciple of Yājñavalkya appears and repeats from the speech of two bees heard behind the scene the news they are discussing; the Asura Bāṇa is to rival Rāvaṇa

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for the hand of Sītā. Bāṇa then appears, tries in vain the bow, insults Rāvaṇa and retires. In Act II, Rāma and Sītā describe the beauties of the union of Vāsantī creeper and the mango-tree. In Acts III and IV, compliments are exchanged by all the parties: Viśvāmitra, Śatānanda, Janaka, Daśaratha, Rāma, and Lakshmaṇa; Viśvāmitra bids Rāma bend the bow of Śiva. Paraśurāma and Rāma fight: Rāma is victor, but falls at his rival's feet and asks his blessing. In Act V, there is a new and picturesque conception and one wholly aloof from drama. The river goddesses Yamunā, Gaṅgā, Sarayū, Godāvarī, Tuṅgabhadrā and the god Sāgara (Ocean) converse and through them the story of *Rāmāyaṇa* is releated upto the slaying of Vāli. In Act VI, Rāma asks the birds, the moon, etc. for his beloved. Fortunately two Vidyādharas by magic art are able to show him the events in Laṅkā; Sītā appears, Rāvaṇa seeks her love; she despises him; angry, he reaches out his hand for his sword to slay her, but receives in it the head of his son, Aksha, slain by Hanumant; it is Hanumant who has leaped the ocean and attacks Laṅkā. Sītā is desperate; she seeks to burn herself on a funeral pyre, but the coal changes to pearl, and Hanumant consoles her by news of Rāma's fidelity. In Act VII Rāvaṇa is given by Prahasta a picture sent by Mālyavant showing the details of the enemy's attack and the bridge; he refuses to regard it as more than a painter's fancy; he realizes that the city is attacked, sends Kumbhakarṇa and Meghanāda, who meet their death; finally he himself issues forth to die. The purification and restoration of Sītā is described by a Vidyādhara and his mate. Then is shown Rāma's journey to Ayodhyā in the aerial car.

PRAŚASTAPĀDA (fl. 5th cent. ?). A Sanskrit author of *Padārtha-dharma-saṅgraha* (q.v.), an exposition of *Vaiśeshika-sūtra* (q.v.).

PRASHANT KUMĀR VEDĀLAṄKĀR (1937-). A Vedic scholar, whose chief works in Hindi are: *Vaidika Sāhitya meṅ Nārī* (1964), *Rasābhāsa* (a critical study) and works on: Vedic polity (1975) and Vedic education and language (1981).

PRAŚNA-UPANISHAD. See *Upanishad.*

PRAŚNA-VYĀKARAṆĀNI. See *Paṇhāvāgaraṇāim.*

PRASTHĀNA-BHEDA. A Sanskrit philosophical work by Madhusūdana Sarasvatī (q.v); after giving useful accounts of the different systems of philosophy, it aims to syncretise all of them.

PRATĀPARUDRA-KALYĀṆA. See *Vidyānātha* and *Pratāparudra-yaśobhūshaṇa.*

PRATĀPA RUDRADEVA. A king of Warrangal (r. 1268-1319), whose name has been commemorated in the *Pratāparudra-yaśobhūshaṇa* (q.v.). A great patron of poets, he himself was a poet of high order; his extant Sanskrit works are: *Ushārāgodaya* (a *nāṭikā* on the Ushā-Aniruddha episode) and *Yayāti-charita* (a seven-act drama describing the love of king Yayāti and Śarmishṭhā; q.v.).

PRATĀPA RUDRADEVA. A king (r. 1497-1540) of Gajapati dynasty, who ruled at Cuttack in Orissa. His Sanskrit works are: *Pratāpamārtaṇḍa* or *Prauḍha-pratāpa-mārtaṇḍa*, *Nirṇaya-saṅgraha* (both Smṛiti works) and *Kautuka-chintāmaṇi* (on erotics and magician's tricks). *Sarasvatī-vilāsa* (q.v.), though compiled by an assembly of Paṇḍits, is often attributed to him.

PRATĀPARUDRA-YAŚOBHŪSHAṆA. (*Pratāparudrīya*). A Sanskrit work on poetics with illustrations in praise of his patron, Kākatīya king Pratāparudra of Warangal, composed by Agastya or Vidyānātha (q.v.; fl. *c.* 1300).

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It consists of the usual three parts—Kārikās, Vṛitti, and illustrations; its nine chapters deal respectively with Nāyaka, Kāvya, Nāṭaka, Rasa, Dosha, Guṇa, Śabdālaṅkāra, Arthālaṅkāra and Miśrālaṅkāra, and cover the same ground as Viśvanātha's *Sāhityadarpaṇa*. Agastya follows Mammaṭa in general, but prefers Bhoja in the matter of Guṇas and Ruyyaka in the matter of Alaṅkāras. Parṇāma, Ullekha, Vichitra and Vikalpa are the new Alaṅkāras mentioned by Agastya which are not found in Mammaṭa. *Ratnāpaṇa* by Kumārasvāmin, son of the famous Mallinātha (q.v.), is a good comm. on this work. The third Chapter contains the model drama, *Pratāparudrakalyāṇa*, which serves the double purpose of eulogising the king of Warangal and illustrating the author's views on dramaturgy. The treatise has been very popular among later writers and is, specially in Southern India never missed as a textbook in rhetorical study.

PRATĀPARUDRĪYA. See *Pratāpa-yaśobhūshaṇa*.

PRATĀPASIṀHA DEVA. Mahārājā of Jaipur (r. 1779-1804) and author of *Saṅgīta-sāgara*, an encyclopaedia of music, which was prepared with the help of musicians.

PRATHAMĀNUYOGA. A class of legendary works in Prakrit, to which belong the *Padma*, *Harivaṁśa*, *Trishashṭilakshaṇa Mahā* and *Uttara Purāṇas*; these works belong to the secondary or substitute canon of the Digambara Jainas.

PRATIBHĀ-CHĀṆAKYA. See *Bhīma*.

PRAṬIHĀRENDURĀJA (fl. *c*. 950). A Sanskrit author of *Laghu-vṛitti*, a comm. on the *Alaṅkāra-sāra-saṅgraha* of Udbhaṭa (q.v.) and a follower of Alaṅkāra school. He was a native of Koṅkana, a pupil of Mukula and one of the oldest commentators in the field of poetics. He was a severe critic of the Dhvani school and taking up all the examples of *Dhvani* given by Ānandavardhana (q.v.), he has proved that they are one and all merely examples of Alaṅkāras.

PRATIJÑĀ-YAUGANDHARĀYAṆA. A Sanskrit drama (Prakaraṇa) in four Acts by Bhāsa (q.v.), based on the *Bṛihatkathā* (q,v.) by Guṇāḍhya and is referred to in the *Mahābhārata*.

Udayana, the Vatsa king, goes on an elephant hunt, but is captured by his enemy, Pradyota Mahāsena of Ujjayinī, a counterfiet elephant having been employed for his overthrow. Yaugandharāyaṇa, the minister of Udayana, who is hero of the play, takes a vow (*pratijñā*) to release his master. In Ujjayinī, Mahāsena discusses with his wife the question of the marriage of their daughter, Vāsavadattā, when the news of the capture of Udayana arrives; they decide that Vāsāvadattā will learn music from the captive Udayana; the teacher and the pupil, however, fall in love. Yaugandharāyaṇa comes to Ujjayinī in disguise with his friends and through his machinations, the king is enabled to escape with Vāsavadattā, but the minister is captured after a gallant fight. Mahāsena, however, appreciates the ingeniousness of the minister and approves of the marriage of the pair.

Bhāmaha criticied severely the play on the score that Udayana could never have been deceived by an artificial elephant, and if deceived, could not have been spared by the enemy forces. In the prologue, the play is referred to as a Prakaraṇa but it consists of four Acts. See *Svapna-vāsavadattā*.

PRATIMĀ-LAKSHAṆA. An old Sanskrit work on the measurement of images and icons of the Buddhists.

PRATIMĀ-MĀNA-LAKSHAṆA. An old Sanskrit work on the measurement and icons in general.

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PRATIMĀNĀṬAKA. A Sanskrit drama in seven Acts by Bhāsa (q.v.), based on the *Rāmāyaṇa* and belonging to the Nāṭaka type of plays.

It describes the story of Rāma from Daśaratha's death to his return to Ayodhyā after recovering Sītā from Laṅkā. The drama derives its title from the statue (*pratimā*) of Daśaratha that was added to those of his predecessors in the statue-hall after his death. In his drama, Bhāsa, through a dialogue between Bharata and Kaikeyī, seeks to exonerate Kaikeyī from the charges of selfishness and heartlessness that have been levelled against her through centuries; the entire sixth Act has been written on a novel plan.

PRĀTIŚĀKHYA. Name given to the oldest text-books of the exegetical Vedāṅga (q.v.) called Śikshā (q.v.). These works are so called because every Śākhā or recension of a Saṁhitā had a text-book of this nature. These works, which contain rules by which one can turn Pada-pāṭha into Saṁhitā-pāṭha, are valuable for the history of grammatical studies in India, which most probably commenced with these works; they also helped preservation of the Vedic texts intact. The important Prātiśākhyas belonging to the different Vedic Saṁhitās are: *Ṛigveda-prātiśākhya* ascribed to Śaunaka, *Taittirīya-prātiśākhya-sūtra* (ascribed to as many as twenty authors), *Vājasaneyi-prātiśākhya-sūtra* ascribed to Kātyāyana (both belonging to *Yajurveda*), and an *Atharvaveda-prātiśākhya-sūtra*, supposed to belong to the school of Śaunakas. The *Pañchavidhā-sūtra* shows the manner in which the Sāmans are to be sung at the time of a Yajña and the *Pushpa-sūtra*, a kind of Prātiśākhya, is meant for the Uttaragāna of the *Sāmaveda*. See *Vedāṅga* (Śikshā).

PRATYABHIJÑĀ-HṚIDAYA. A Sanskrit work by Kshemarāja (q.v.), which is a compendium of the *Pratyabhijñā-śāstra* and is regarded as an important work on Kashmir Śaivism.

PRATYABHIJÑĀ-KĀRIKĀ. Same as *Īśvara-pratyabhijñā-sūtra* (q.v.).

PRATYABHIJÑĀ-SŪTRA. Same as *Īśvara-pratyabhijñā* (q.v.).

PRATYABHIJÑĀ-VIMARŚINĪ. A Sanskrit work, also called *Laghvī Vṛitti*, which is a comm. by Abhinavagupta (q.v.) on Utpala's *Pratyabhijñā-sūtra* (q.v.).

PRATYABHIJÑĀ-VIVṚITI-VIMARŚINĪ. A Sanskrit comm. by Abhinavagupta (q.v.) on the lost portion of the exposition by Utpala.

PRATYAKSHA-MAṆĪ DĪDHITI. An authoritative Sanskrit comm. by Raghunātha Śiromaṇi (q.v.) on the 'Pratyaksha-khaṇḍa' of the *Tattva-chintāmaṇi* (q.v.) of Gaṅgeśa; it is part of the author's *Tattva-chintāmaṇi-dīdhiti.*

PRATYAK-TATTVA-DĪPIKĀ. See *Chitsukhi.*

PRAUḌHADEVARĀYA (fl. 15th cent.). A king of Vijayanagara and author in Sanskrit of *Rati-ratna-pradīpikā*, a work on erotics, which in its seven chapters is an elaborate treatise on sexual pleasures.

PRAUḌHA-MANORAMĀ. A Sanskrit grammatical work, which is a lucid comm. by Bhaṭṭoji Dīkshita on his own *Siddhānta-kaumudī* (q.v.).

PRAVARASENA. Author of the Prakrit *Setubandha* (q.v.), who is identified by some with Pravarasena II, king of Kashmir, and by others with Pravarasena II, the Vākāṭaka king. His date is uncertain but Bāṇabhaṭṭa (7th cent.) in his *Harsha-charita* and Daṇḍin (8th cent.) in his *Kāvyādarśa* have referred to *Setubandha.*

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PRĀYAŚCHITTA-PRAKARAṆA (*-nirupaṇa*). A Sanskrit Smṛiti digest of Bhavadeva Bhaṭṭa (q.v.), which deals with various sins and the modes of their expiation.

PRĀYAŚCHITTA-VIVEKA. A Sanskrit Smṛiti digest by Śūlapāṇi (q.v.), in which the author defines expiation, classifies sins and prescribes different modes of atonement.

PRAY, BRUCE. An American Indologist, whose special field of study is historical survey of Indo-Aryan languages; he at present teaches in the University of California at Berkeley.

PRAYOON SATANKURO. A modern Thai Indologist, who is working in the Mahamakuta Buddhist University, Bangkok and has pub. a work on *Sandhi*.

PREBISH, CHARLES STUART (1944-). An American Indologist, who is Associate Professor of Religious Studies, Pennsylvania State University, U.S.A. He obtained his doctorate on the thesis : "The Sanskrit Prātimoksha Sūtras of the Mahāsaṅghikās and Mūlasarvāsti-vādins : Texts, Translations and an Introductory Exposition". His works are : *Introduction to the Religions of the East : Reader* (1974), *Buddhist Monastic Discipline : The Sanskrit Prātimoksha Sūtras of the Mahāsaṅghikās and Mūlasarvāsti-vādins* (1975), *Buddhism : A Modern Perspective* (1975) and *American Buddhism* (1979). The Manuscripts in progress are of : *A Survey of Vinaya Literature*, *A Pali Reader : Text Vocabulary, and Grammatical Tables* and *Sport Religion : The New Nirvāṇa*. He has written a number of research articles mainly on Buddhism and has reviewed a number of books.

PRECIADO-SOLIS, BENJAMIN. A foreign Indologist, whose chief work is : *The Kṛishṇa Cycle in the Purāṇas* (1984).

PREINHAELTEROVÁ, HANA (1928-). A Czech Indologist, who is both a Bengali and Sanskrit scholar. She has tried to evoke the heroic spirit of the *Rāmāyaṇa* in her prose narrative (Eng. tr. 'On Brave Rāma and Faithful Sītā'; Prague, 1975).

PREMANĀRĀYAṆA DVIVEDI. A modern Sanskrit writer, who tr. Hindi poet Bihāri's *Satsai* into Sanskrit under the title *Śṛiṅgāra-saptaśatī* (1970).

PREMAŚAṄKARA MIŚRA. A modern Sanskrit writer, whose *Subhāsha-charita* (in prose) on the life of Subhāshachandra Bose, was pub. in *Divyajyotis* (1967 ff.).

PREM SUMAN JAIN (1942-). A scholar, who is Head of the Department of Jainology and Prakrit, Sukhadia University, Udaipur. His chief works are : *Prakrit Apabhraṁśa and Other Indian Languages* (Hindi), *A Cultural Study of the Kuvalayamālākahā* (Hindi; research), *Prakrit Svayam-Śikshaka*, *Essentials of Jainism* and several edited anthologies of Prakrit and Apabhraṁśa poetry and prose. He has edited MSS with Hindi tr. of *Sukumālachariu* (Apabhraṁśa) and *Rohiṇikahā* (Prakrit) and is working on the MSS of *Ārāmasohā-kahā* and *Malayasundarī Chariyam* (both Prakrit).

PRINTZ, WILHELM (1887-1941). A German Indologist, who in his monograph : *Bhāsa's Prakrits* (Frankfurt, 1921) made a study of Prakrits used in Bhāsa's plays. Earlier, he had written a thesis on "Bhāshā words in Nīlakaṇṭha's *Bhāratabhava-dīpa* and other Sanskrit commentaries", in which he showed that most of the Bhāshā words quoted by these commentators can be traced in the modern vernaculars of Northern India. He was appointed Librarian of the German Oriental Society and he built up the library of this Institution. He wrote several papers, *e.g.*, "The Birth of the Buddha" (1925),

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"Anglo-Indian cheroot 'cigar' (1932). "Garuḍa and the Egyptian Griffin" (1932), etc. During the last years of his life, Printz was paralysed, but he continued his work in the library in a wheelchair, always ready to help anybody who approached him.

PṚITHUSVĀMĪ (fl. 10th cent.). A Sanskrit writer on Mathematics, whose works have not yet come to light; he has been noted by Alberunī.

PṚITHUYAŚAS (fl. early 6th cent.). Son of Varāhamihira (q.v.) and author in Sanskrit of *Shaṭpañchāśikā* (q.v.), a Sanskrit work on horoscopy.

PRITHVĪ KUMĀR AGRAWĀLA. A modern Sanskrit scholar, whose chief work is: *Mithuna* (The Male-Female Symbol in Indian Art and Thought; 1983).

PṚITHVĪRĀJA-VIJAYA. A fragmentary and unfinished Sanskrit kāvya of unknown authorship, probably by Kashmirian Jayānaka, composed at the end of the 12th century.

It treats of the victories of the Chauhāna king Pṛithvīrāja of Ajmer and Delhi, who wins a great victory over Sultān Shahāb-ud-dīn Ghorī in 1191, though he is shortly afterwards ruined and slain. The printed text extends from Canto I to part of Canto XII, and is full of lacunae. There is a dependable genealogy and an account of Pṛithvīrāja's ancestors; the poem is valuable for the history of Rājasthān from the middle of the eighth century to the end of the 12th; it was commented upon by Jonarāja (*c.* 1448) of Kashmir.

PRĪTI-SANDARBHA. See *Bhāgavata-sandarbha.*

PRIYADARŚIKĀ. A Sanskrit drama (Nāṭikā) in four Acts by Śrī-Harsha (q.v.).

It is reported that the king of Kaliṅga has driven away the king Dṛiḍhavarman, because of his refusal to marry his daughter to him. The princess is given shelter by her father's ally, Vidhyaketu who, offends king of Vatsa and is attacked and killed by Vatsa's general Vijayasena. The beautiful princess (Priyadarśikā) is taken as a part of the booty and the king allots Āraṇyikā, so named because she is picked from the forest, to his queen Vāsavadattā. The king falls in love with the girl and develops intimacy with her. This enrages the queen, who throws Āraṇyikā into prison. In the meantime, the queen learns from a letter from her mother that Dṛiḍhavarman, her aunt's husband, is in bondage needing Vatsa's aid. Vijayasena and Dṛiḍhavarman's chamberlain bring the news of the defeat of the Kaliṅga king and re-establishment of Dṛiḍhavarman. Then it is represented that Āraṇyikā has poisoned herself, at which Vāsavadattā is filled with remorse. The Chamberlain recognizes the princess and by magic she is revived; Vāsavadattā comes to know that Āraṇyikā is her cousin and gladly grants her hand to her husband.

The dramatist introduces into the play a new device, the *garbha-nāṭaka* (drama within a drama)—a device adopted for the first time in the history of Sanskrit drama and repeated very rarely after Harsha.

PRIYARATNA ĀRSHA. A Sanskrit scholar, whose chief work *Yamapitṛi-parichaya* (1933) discusses the role of the god Yama; he was influenced by the writings of Dayānanda Sarasavatī (q.v.).

PRIYAVRATA SHARMĀ. A modern scholar, who has ed. Bopadeva's *Hṛidaya-dīpaka Nighaṇṭu.*

PRIYAVRATA VEDAVĀCHASPATI. A modern scholar, whose chief works in Hindi are: *Varuṇa-kī-Naukā*, *Vedic Rāshtrīya-gīta* (1955), *Merā Dharma* (1957), a Vedic anthology and a unique and monumental work on

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the political ideas as expounded in the Vedas (3 Pts.: Pt. 1 on the Constitution of the State; Pt. 2 on the Welfare State and Pt. 3 on the Defence of the State). He was Vice-Chancellor of Gurukula Kāṅgri Vishwavidyalaya, Hardwar.

PRZYLUSKI, JEAN (1885-1944). A Polish Indologist, who did excellent work in translating from the Chinese texts concerning North-western India, Buddha's parinirvāṇa, the legend of Aśoka and the Council of Rājagṛiha. He attached much importance to geographical factors of the development of Buddhist schools. His chief works are: *Fables in Vinaya-piṭaka of the Sarvāstivāda School, Le Councile de Rājagṛiha* (Paris, 1926-28) and *De Legende de Emperor Aśoka* (1923). In Vedic studies, he has identified for the first time Varuṇa and Vishṇu with non-Aryan gods. He has written also research articles on geography of the North-west of India and on Indian Colonization in Sumātra before 7th cent. A.D. See *Lévi, Sylvain*.

PUBLICH, F. A modern Danish Indologist, whose chief work is *Buddhas Vej, till Nirvāṇa*.

PUGGALA-PANNATTI. See *Abhidhamma-piṭaka*.

PŪJĀ-RATNĀKARA. A Sanskrit work, which forms a part of Chaṇḍeśvara's *Smṛiti-ratnākara* (q.v.) and deals with the worship of various gods and goddesses according to Tantric rules.

PŪJYAPĀDA. See *Pūjyapāda Devanandin*.

PŪJYAPĀDA DEVANANDIN. A Digambara Jaina Sanskrit grammarian and founder of one of the several schools of Sanskrit grammar. The *Jainendra Vyākaraṇa*, though ascribed to Jinendra, is really the work of Pūjyapāda Devanandin, who probably composed it in the latter part of the 5th cent. A.D. The grammar is nothing but Pāṇini's *Ashṭādhyāyī* and Kātyāyana's *Vārttikas* thereon, condensed as much as possible with a number of ingenious shifts.

PULLE, F.L. An Italian Indologist, who ed. the *Shaḍdarśana-samuchchaya* of Haribhadra, catalogued the Jaina manuscripts at Florence, contributed many studies on Jaina Kathā literature and on Sanskrit prosody; he ed. also a series called *Studi Italiani Filologia Indo-Iranica* (Florence, 1897-1932).

PULLELA RĀMACHANDRUDU. A Sanskrit author of *Susaṁhata-bhāratam* (1965), a drama in 6 Acts, dealing with the integration of India from the beginning upto the Goa-episode; it features all the leading Indian leaders, introduces two British quislings, a Hindu and a Muslim from among the Princes, and a play within play depicting the message of Aśoka.

PULYA UMĀMAHEŚVARA ŚĀSTRĪ (fl. early 20th cent.), An Āndhra Sanskrit author of *Dharma-vyavasthā-vajrahāra* (Madras), which is a comprehensive criticism of all the measures of social reform in respect of marriage, untouchability, etc.

PUṆḌARIKĀKSHA VIDYĀSĀGARA (fl. 15th cent.). A Sanskrit writer and one of the greatest scholars of Bengal; his *Kārakakaumudī* is an independent work on grammar but he wrote comms. on *Nyāsa, Kātantratīkā. Kāvyādarśa, Kāvya-prakāśa, Bhaṭṭi-kāvya*, etc.

PUṆḌARĪKA VIṬṬHALA (fl. 16th cent). A Sanskrit writer, a native of Khāndesh and author of a number of works on music such as *Rāgamālā* and *Rāgamañjarī*. After Khāndesh was annexed by Akbar in about 1599, he came to his court.

PUÑJARĀJA. A Sanskrit writer on grammar

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and a minister of Ghiyās-ud-din Khaljī of Mālwā (r. 1469-1500). Belonging to the Sārasvata school of grammar, he is the author of several commentaries, besides, the *Śiśuprabodha* (on Alaṅkāra) and *Dhvani-pradīpa*. See *Sārasvata vyākaraṇa*.

PUNYAVIJAYA. A Jaina scholar, whose chief works are: ed. of *Aṅgavijjā* (Benares, 1957), ed. of *Bṛihtkalpasūtra* (6 Vols.) and of *Vasudevahiṇḍī* (both jointly with Muni Chaturavijaya), of Nemichandra's *Ākhyānamaṇikośa* (Benares, 1962), of *Nandīsūtra* with Chūrṇī of *Nandīsūtram* with Vṛitti and Durgapada-vyākhyā, of *Ullāgharāghava-nāṭaka* of Someśvara (with B.J. Sandesara) and *Catalogue of Palm-leaf Manuscripts in the Śāntinātha Jain Bhaṇḍara*, Cambay (2 Pts.).

PUNZO, JOANNE. A modern American scholar, whose study is on *Devīmāhātmya*.

PUPPHACHŪLIĀO. See *Uvaṅga*.

PUPPHIĀO. See *Uvaṅga*.

PURĀṆA. General designation of works written in Sanskrit and attributed to the sage Vyāsa, though in reality believed to be the works of generation of writers or compilers. The term 'Purāṇa' means originally nothing but *purāṇam ākhyānam*. i.e., 'old narrative', without any special significance as to the character of the narrative; in Brāhmaṇas, Upanishads and old Buddhist texts, it usually occurs in connection with 'itihāsa'. According to the classical definition, however, a purāṇa is supposed to deal with five topics (*pañchalakshaṇa*), viz.: *Sarga* (creation of the universe), *Pratisarga* (re-creation after dissolution by the periodical deluges), *Vaṁśa* (genealogies), *Manvantara* (the epochs marked by dissolutions; and secondary creations presided over by their respective Manus) and *Vaṁśānucharita* (history of the dynasties, both Solar and Lunar, who ruled during these periods). A variant reading has *bhūmyādeḥ sainsthāna* (world geography) in place of *Vaṁśānucharita*; thus it would appear that religious instruction was not one of their primary aims. *Pañchalakshaṇa*, however, does not conform to the extant texts since they contain either something less than the limitations set by it. To present perhaps a composite picture of Hinduism (based upon the Vedas and Smṛitis with worship of Vishṇu and Śiva), later additions were made to include glorification of Brahmā, Vishṇū, Sūrya, Rudra, *tīrthas* (sacred places), *Śrāddha* (rites in honour of the manes), *Vratas* (religious observances), description of the duties of the castes and āśramas, *dāna* (gifts), incarnation of gods, *mukti* (final emancipation), *dharma* (righteous conduct), *vṛitti* (means of livelihood), *artha* (economics and polity), *Kāma* (erotics). If it be assumed that the classical definition was based on the contents of actual texts, then *prima facie* it would appear that the present Purāṇas are mutilated or revised versions of older texts. Moreover, since each one of them enumerates the whole eighteen, they must all have received a supplementary revision.

The Purāṇas are said to be 18 *Mahā* (major) and 18 *Upa* (minor). The list of the Mahā Purāṇas is given in most cases in the same order: (1) *Brahma* or *Ādi*, (2) *Padma*, (3) *Vishṇu*, (4) *Vāyu* or *Śiva*, (5) *Bhāgavata* (or *Devī Bhāgavata*), (6) *Nārada*, (7) *Mārkaṇḍeya*, (8) *Agni*, (9) *Bhavishya*, (10) *Brahmavaivarta*, (11) *Liṅga*, (12) *Varāha*, (13) *Skanda*, (14) *Vāmana*, (15) *Kūrma*, (16) *Matsya*, (17) *Garuḍa*, and (18) *Brahmāṇḍa*. The *Garuḍa*, *Agni* and *Nārada* are encyclopaedias of literature, containing the abstracts of all the great works in Arts & Science in Sanskrit literature. These deal, in addition to the Purāṇic material, with medicine, grammar, dramaturgy, music and astrology. The *Padma*, *Skanda*, and *Bhavishya* discuss *tīrthas* and *vratas*; the *Brahmāṇḍa* and the *Vāyu* are historical; the

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Liṅga, *Vamana* and *Mārkaṇḍeya* are sectarian works; the *Varāha*, *Kūrma* and *Matsya* are spoken in part, by Varāha, Kūrma and Matsya incarnations; *Brahma*, *Bhāgavata* and *Brahmavaivarta* deal mainly with Kṛishṇa legend.

There is no uniformity in the list of the Upapurāṇas (q.v.), which are more sectarian in character, comparatively late in origin and are of composite nature, with little of historical value. The following appear to be the 18: *Sanatkumāra*, *Narasiṁha*, *Nanda*, *Śivadharma*, *Durvāsas*, *Nāradīya*, *Kapila*, *Vāmana*, *Uśanas*, *Mānava*, *Varuṇa*; *Kālī*, *Maheśvara*, *Sāmba*, *Saura*, *Pārāśara*, *Mārīcha* and *Bhārgava*. The other Upapurāṇas are: *Vishṇudharmottara* (*Vishṇudharma*), *Bṛihaddharma*, *Śiva*, *Gaṇeśa*, *Chaṇḍī*, *Kālki* and *Kālikā*.

The Purāṇas are a sort of encyclopaedia: in fact 'they afford us far greater insight into all aspects and phases of Hinduism—its mythology, its idol-worship, its theism and pantheism, its love of God, its philosophy and its superstitions, its festivals and ceremonies, and its ethics, than any other works.' From the historical point of view, genealogies of Solar and Lunar races, as also the dynasties of the Śiśunāgas, Nandas, Mauryas, Guptas and others are very important.

According to the orthodox tradition, the Purāṇas are of divine origin; traditionally, however, the authors of the Purāṇas were the Sūtas or the bards. All the Purāṇas are said to have been redacted by the sage Vyāsa, and handed down to us through his sūta-disciple Lomaharshaṇa or his son Ugraśravas the Sauti, who related them to Śaunaka on the occasion of a Yajña in the Naimisha forest on the bank of the Gomatī, 45 miles from Lucknow. Later on, the temple-priests added a great deal of new matter which served their own ends. Some of these additions have been given local-colouring (for details see articles on each Purāṇa). The present Purāṇas are thus more or less sectarian carrying on propaganda in favour of a particular deity or a place sacred to that deity.

The Purāṇas are very popular, regarded as next in importance only to the Vedas. These give the Śūdras and the womenfolk, who were debarred from Vedic study and the observances of Vedic rites, the liberty to read and hear the Purāṇas as also to perform Vratas and other Purāṇic rites. These also contain charming anecdotes written in simple language which appeal to the heart of the common man. The Purāṇas are all written in Sanskrit verse (some scholars are of the view that the Purāṇas were originally composed in Prakrit and later on turned into Sanskrit) and their invariable form is that of a dialogue between an exponent and inquirer, interspersed with the dialogues and observations of other individuals. Varying greatly in length, some of them specify the number of couplets that each of the eighteen contains. The sum total of couplets in the whole eighteen is regarded 4,00,000; the *Skanda* is the longest, with 81,000, the *Brahma* and the *Vāmana* are the shortest, with 10,000 couplets each.

Dr Hazra, after making a thorough analysis, gives the following probable dates for addition of different sections (dealing with the orthodox rites and customs in the manner of Smṛitis), to the different Purāṇas :-

1.	*Mārkaṇḍeya-purāṇa*	3rd to 5th cent. A.D. (some portions may be much later).
2.	*Brahmāṇḍa* and	3rd to 5th
3.	*Vāyu Purāṇas*	cent. A.D.
4.	*Vishṇu Purāṇa*	3rd to 4th cent. A.D.
5.	*Bhāgavata-purāṇa*	6th cent. A.D.
6.	*Matsya-purāṇa*	6th to 7th cent. A.D. (some portions may be as late as A.D. 1000 or even later).

It would appear from the above that the Purāṇa texts, as we have them now, were com-

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posed at different periods ; it is difficult to fix their chronology, even with an approximate degree of certainty. The six Purāṇas, whose dates have been discussed above, were probably older than others, but as *Vāyu*, *Brahmāṇḍa*, *Vishṇu*, and *Bhāgavata Purāṇas* mention the Guptas among the royal dynasties, they could have been finally redacted before the 4th cent. A.D. The *Vāyu-purāṇa* is, however, mentioned in *Harsha-charita* and was therefore earlier than the 7th cent. A.D. The same is probably the case with *Mārkaṇḍeya-purāṇa* as, Bāṇa's Chaṇḍīśataka and Bhavabhūti's *Mālatīmādhava* were probably inspired by the well-known sections of this Purāṇa known as Devī-māhātmya or Chaṇḍī. As Alberunī mentions the eighteen Purāṇas, they must all have been in existence before A.D. 1000, though there might have been additions and alterations in some of them at a later date. But so far as the original Purāṇas are concerned, reference in *Dharma-sūtras* and the *Mahābhārata* indicates that these existed long before the Christian era.

Below are given the brief outlines of the Purāṇas :—

(i) *Brahma* (*Brāhma*) *Purāṇa*, also called *Ādi-purāṇa*, due to its first place in the lists of Purāṇas, is related by Sūta Lomaharshaṇa to the Ṛishis who had gathered in the Naimisha forest. It contains legends, more or less common to all the Purāṇas, of the creation of the world, the birth of the primal man Manu and his descendants, the origin of the gods, demi-gods and other beings as well as a description of the earth with its various divisions, of the hells and heavens. The major portion of the work is devoted to the glorifications (māhātmyas) of sacred places (tīrthas), particularly of Ondra-deśa or Utkala (the present Orissa), with its sacred places and temples described minutely; there are myths of the origin of Ādityas (the gods of light) and of the sun-god, Sūrya. There are chapters on the glorification of Śiva, Śiva-Pārvatī marriage, and the places sacred to Śiva and other Śiva myths. A large section (Chaps. 180-212) is devoted to the well-known legends of Kṛishṇa's childhood, adventures and heroic deeds; Chap. 213 describes in detail the incarnations of Vishṇu. At the end, there are a few chapters dealing with the Śrāddhas, the duties of the castes and āśramas, and the rewards of Vishṇu worship.

The Gautamī māhātmya, the glorification of the sacred places on the Gaṅgā (Chaps. 70-175), often appears in manuscripts, as an independent text. The Uttara-khaṇḍa (last section) which occurs in some manuscripts, is a māhātmya of a sacred river Balaja (Benās in Mārwār).

The *Saura-upapurāṇa* (q.v.) is a supplement (*khila*) of the *Brahma-purāṇa*.

(ii) *Padma-purāṇa*. A huge Purāṇa existing in two recensions of which the Bengali recension consisting of five books is older than the Ānandāśram Sanskrit Series, Poona (No. 28) consisting of six books (Ādi, Bhūmi, Brahma, Pātāla, Sṛishṭi and Uttara-khaṇḍa). This Purāṇa contains legends of Śakuntalā, Purūravās, Rāma and Ṛishyaśriṅga. The genealogical account of this Purāṇa agrees with that of the *Matsya* ; the last book mentions the incarnations of Vishṇu. Some of the books of the longer version contain chapters glorifying the Gaṇeśa and Śiva cults. The Bengali recension consists of five books or Khaṇḍas as under :—

Bk. I, *Sṛishṭikhaṇḍa* (Section of the Creation). The *Padma-purāṇa*, so called after the padma (lotus) in which the god Brahmā appears at the creation, is narrated at the request of Śaunaka, by Sūta Ugraśravas to the Ṛishis who assemble in the Naimisha forest. After the usual accounts of the Creation, genealogies of the Solar dynasty and of the Lunar dynasty down to the time of Kṛishṇa, myths are told of the conflicts between gods and demons, followed by a chapter which is of interest from the point

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of view of the history of religion. The book is Vishṇuite in character and contains myths and legends for the glorification of the god Vishṇu, though the first cause assumed is god Brahmā and not Vishṇu. A principal part of the book deals with numerous myths and legends connected with the lake Pushkara (Pokher in Ajmer), sacred to Brahmā; the book concludes with myths of Vishṇu as the destroyer of demons, and the birth and marriage of Skanda.

Bk. II, *Bhūmikhaṇḍa* (Section of the Earth) begins with the legends of Somaśarman, who in a later rebirth became Prahlāda; legends explain why Prahlāda, a great devotee of Vishṇu, takes birth among the demons. In addition to the description of the earth, there are legends dealing with *tīrthas*; the story of Sukalā and that of Yayāti and his son Pūru explain that tīrthas can be persons also, such as the wife, the son, etc.

Bk. III, *Svargakhaṇḍa* (Section of the Heavens) describes the words of gods, Bhūtas, Piśāchas, Gandharvas, Vidhyādharas and Apsaras, into which are woven numerous myths and legends. In this connection stories of Śakuntalā (conforming with Kālidāsa's drama), Purūravā and Urvaśī, and other legends are mentioned; duties of the castes and āśramas, modes of Vishṇu-worship, ritual and morality are also given.

Bk. IV, *Pātālakhaṇḍa* (Section of the nether world) begins with the description of the subterranean regions, especially the abode of Nāgas or snake-deities. In this connection, the legends of Rāvaṇa and Rāma (in literal agreement with Kālidāsa's epic *Raghuvaṁśa*) and of Ṛishyaśṛiṅga are mentioned. The sacred places over which Rāma's sacrificial horse wandered have been described, as also the legends attached to those places; at length, the horse reaches Vālmīki's hermitage where it is said that Vyāsa proclaimed the *Padma-purāṇa* and then other Purāṇas. The book ends with Kṛishṇa-Rādhā legend, duties of Vishṇu-worshippers, the sanctity of Śālagrāma stone and other details of the Kṛishṇa cult.

Bk. V, *Uttarakhaṇḍa* (Last Section) being a very long book, its main aim is to expound the Vishṇu cult in the most impressive manner; there is a glorification of the months Māgha and Kārttika, as also of Vishṇu by Śiva himself. Śiva narrates to Pārvatī a long account of Vishṇu's avatāras, involving repetition of the legends of Rāma and Kṛishṇa. This book glorifies *Bhagavadgītā*; Rādhā is identified with Lakshmī. It contains the Bhṛigu-legend extolling the god Vishṇu above Śiva and Brahmā.

Kriyāyogasāra (the essence of yoga by deeds), a kind of appendix to the *Uttarakhaṇḍa*, teaches that Vishṇu should be worshipped by pious acts, like pilgrimages to the Gaṅgā and celebrations of festivals. In this connection many silly stories are told, but also the charming love story of Mādhava and Sulochanā.

The *Padma-purāṇa* contains references to the adoration of Rādhā as a goddess, the sanctity of the Śālagrāma stone and the Tulasī plant and such portions cannot be old. Nevertheless there is ancient nucleus in the first four books, the genealogical account of this Purāṇa agreeing with that of the *Matsya*.

(*iii*) *Vishṇu* (*Vaishṇava*) *Purāṇa*. Of all the Purāṇas, it appears to have preserved the original text more faithfully, since it more or less satisfies the classical definition of a purāṇa; the philosopher Rāmānuja often quoted it as an authority. It declares Vishṇu as the highest being (with whom Brahmā and Śiva are one) and is the principal work of the Vishṇu-worshippers. It is divided into six books and contrary to the tradition, Parāśara is called the author of the work.

Bk. I gives the usual account of the creation of the world, of the gods and demons, of the heroes and primal ancestors of the human race. Among the mythological narratives, allegories and legends that it contains,

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mention may be made of the 'churning of the ocean', and of Dhurva and Prahlâda, both great devotees of Vishṇu.

Bk. II gives a description of the world, the nether world, hells, the Sun and its planets. The seven continents and the seven oceans are described, in the midst of which is situated Jambudvīpa, the dwelling of the gods. In Jambudvīpa is Bhāratavarsha, whose lands, mountains and rivers are enumerated. In connection with name Bhāratavarsha, there is then narrated a legend of king Bharata (the corresponding story in the *Bhāgavata-purāṇa* has the title *Jaḍabharata-charita*). In this legend, the philosophical doctrine of the Unity of All is presented from the Vishṇuite standpoint.

Bk. III gives an account of the Manus and the Manvantaras (ages) over which they rule, a discussion on the four Vedas, on their division by Vyāsa and his pupils and on the origin of the various Vedic schools. Then follows an exposition on the duties of the castes and āśramas and on birth and marriage ceremonies. The last chapters give the origin of heretical sects, whose followers, especially the Jainas and the Buddhists, are represented as the worst evil-doers.

Bk. IV gives, in general agreement with the *Vāyu-purāṇa* account, the genealogical lists of the Solar and Lunar dynasties. It also contains the legends of Purūravā and Urvaśi, of Yayāti; and others; the Rāma-legend and the story of the *Mahābhārata* are briefly told. In the end the book prophecies the future kings of Magadha, the Śiśunāgas, Nandas, Mauryas, Śuṅgas, etc., concerning the foreign barbarian rulers and the terrible age brought about by them, which will only be ended by Vishṇu in his incarnation as Kalki.

Bk. V speaks of divine Kṛishṇa and his marvellous adventures which are told in the same order as in the *Harivaṁśa*.

Bk. VI contains a description of the four yugas; next are described the evils of existence, the pain of being born and method of release from existence. The medium for obtaining this wisdom is yoga, meditation upon Vishṇu.

(*iv*) *Vāyu* (*Śiva*) *Purāṇa*. Referred to by Bāṇa in *Harshacharita* and may also be said to have preserved much of the original text, it contains many legends in glorification of Śiva whence its second name *Śiva-purāṇa*. Like the *Vishṇu-purāṇa*, it deals with the creation of the world, genealogies, the end of the world and the efficacy of yoga but the yogī has to meditate upon Śiva. Even in this Śivaite work two chapters are devoted to Vishṇu; it describes also the Śrāddhas, Māhātmyas, stotras and ritual texts.

(v) *Bhāgavata* (*Śrīmadbhāgavata*) *Purāṇa*. The most popular work of the Purāṇic literature, it is the scripture of the Bhāgavatas, a Vishṇuite sect. It deals chiefly with the life and sports of Kṛishṇa, the incarnations of Vishṇu and prophecies about the Kali Age. Its tenth Skandha is very popular with the Vaishṇavas, but there is no mention of Rādhā. Kapila, the founder of the Sāṅkhya system, and Buddha appear as incarnations of Vishṇu in this Purāṇa. As Winternitz observes: "The extremely numerous manuscripts and prints of the text itself, as well as of many commentaries on the whole and of separate explanatory writings on parts of it, in addition to the many translations into Indian vernaculars, bear witness to the enormous popularity and the extraordinary reputation of the work in India. It is in accordance with its significance, that it is the first Purāṇa that has been edited and translated in Europe. Nevertheless it belongs to the later productions of Purāṇa literature. In contents, it is closely connected with the *Vishṇu-purāṇa*, with which it often agrees literally, and it is undoubtedly dependant upon the latter. Even in India, doubts as to the 'genuineness' of the *Bhāgavata* as one of the ancient eighteen Purāṇas 'composed by Vyāsa' have already been expressed, and

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there are polemic treatises discussing the question whether the Bhāgavata—or the *Devī-bhāgavata-purāṇa* (q.v.), a Śivaite work, belongs to the 'Eighteen Purāṇas'. In this connection the question is raised and discussed whether the grammarian Vopadeva is the author of the *Bhāgavata-purāṇa*." The date of its composition has been variously given by different scholars ranging from the 6th cent. to the 10th cent. A.D. It is divided into twelve Bks. (Skandhas) and consists of 18,000 ślokas. The *Bhāgavata*, more than other Purāṇas, is a 'unified composition and deserves to be appreciated as a literary production on account of its language, style and metre.'

Bk. I contains 19 chapters, dealing mainly with : the origin of the *Bhāgvata-purāṇa*, the enumeration of Vishṇu's 24 incarnations, the sage Vyāsa's regret even after the composition of the *Mahābhārata* (for the sage had not yet concentrated solely on the glory of the Lord), Nārada's discourse with Vyāsa about the former's previous births, the killing of Draupadī's five sons by Aśvatthāmā, protection of Parīkshit (the listener of the *Bhāgavata*) in the womb, Bhīshma's death, Kṛishṇa's arrival and welcome in Dvārakā, the birth of Parīkshit, Vidura's counsel to Dhṛitarāshṭra and Gāndhārī and the latter's departure for the forest, arrival of Arjuna from Dvārakā with the news of Kṛishṇa's death and the Pāṇḍavas' last journey to the Himālayas, Parīkshit's conquest, the chastisement of Kali by Parīkshit, the curse pronounced on Parīkshit by the sage Śṛingī, Parīkshit's fast and his meeting with Śukadeva. The Purāṇa was originally narrated by Śukadeva to Parīkshit on the eve of his death, but it was retold in the present form by Sūta to the assembly of sages at Naimisha forest.

Bk. II consists of 10 chapters dealing mainly with : the description of the *Virāṭa Purusha* (the Great Being), worship of various gods in relation to the various wishes, the process of creation, Parīkshit's various questions, and the ten *lakshaṇas* (definitions) of the *Bhāgavata*.

Bk. III contains 33 chapters, treating mainly of : the meeting of Uddhava and Vidura, Uddhava's narration of Kṛishṇa's *līlās*, Vidura's meeting with the sage Maitreya, Vidura's questions and Maitreya's description of the process of creation, the Lord in the beginning, from the Lord's navel arose a lotus on which sat the Creator Brahmā, description of the ten types of creation, division of Kāla, the story of the Varāha (Boar) incarnation, the pregnancy of Diti, the fall of Jaya and Vijaya from Vaikuṇṭha upon the curse of the Sanakas and their birth in the form of Hiraṇyakaśipu and Hiraṇyāksha, the murder of Hiraṇyakāśipu by the Boar incarnation as the former held the Earth down, Brahmā's creation of the elements, animals and trees, the sages, the divine being and the first progenitors, the marriage of Kardama Prajāpati with Devahūti and the birth of Kapila, the founder of Sāṅkhya philosophy and one of the incarnations of Vishṇu, Devahūti's questions and Kapila's long discourse and ultimately Devahūti's attainment of salvation.

Bk. IV consists of 31 chapters dealing with : the genealogy of Manu and the Ṛishis, quarrel between Śiva and Daksha, the sacrifice of Daksha, the self-immolation of Satī, birth of Vīrabhadra and molestation of Dakṣha-sacrifice, appeasement of Śiva, completion of Daksha-sacrifice, the stories of Dhruva, Vena, Pṛithu, Purañjaya and the story of Prāchīnabarhis and the ten Prachetās.

Bk. V contains 26 chapters dealing with : the accounts of Priyavrata, Nābhi, Ṛishabha, Bharata (also of Jaḍabharata) and his genealogy, the Earth Chain, the Gaṅgā-legend, description of the several Varshas (regions) in which supremacy of Bhāratavarsha is vindicated, account of the six Dvīpas an-

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of the mountain Lokāloka, the Sun, the planets and the stars, description of Śiśumārachakra, the Pātālas, Saṅkarshaṇadeva (Ananta) and the Narakas (Hells).

Bk. VI consists of 19 chapters dealing with: the legend of Ajāmila, Daksha and his progeny, the killing of Viśvarūpa, and Vṛitrāsura, accounts of Chitraketu (who later on was born as Vṛitrāsura), progeny of Diti and Aditi and birth of Maruts, and finally the way of observing the fast Puṁsavana.

Bk. VII comprises 15 chapters, the first 10 chapters, exclusively dealing with the story of Prahlāda, the story of Jaya-Vijaya and their birth in the form of Hiraṇyāksha and Hiraṇyakaśipu, the protection of Prahlāda and finally the murder of Hiraṇyakaśipu by Nara-siṁha, while the last ones prescribe different types of Dharma (duties) to be followed by different *Varṇas* (classes) of men and *Āśramas* (stages) of life.

Bk. VIII contains 24 chapters, treating of: Manvantaras (2nd to 4th), the legend of Grāha-Gajendra [wherein are described the fight between the grāha (alligator) and the gajendra (king of the elephants) and their ultimate emancipation], Amṛitamanthana (the churning of the ocean for nectar); Manvantaras (7th to 14th; 5th and 6th ones are described in Chap. 5), the system of administration in a Manvantara, Bali's triumph over Heaven and his story and finally the story of Matsyāvatāra (the Fish-incarnation).

Bk. IX consists again of 24 chapters relating to the history and genealogy of the Solar and Lunar dynasties with the exploits of some notable kings. The stories or the dynasties of the kings mentioned are: Sudyumna, Pṛishadhra, Chyavana and Śaryāti, Nābhāga and Ambarīsha, the sage Durvāsā, Ikshvāku, Māndhātā and the sage Saubhari, Triśaṅku and Hariśchandra, Sagara, Bhagīratha and Gaṅgā, Rāma, other kings of Ikshvāku's dynasty, Nimi, Ṛichīka, Jamadagni and Paraśurāma, the sage Viśvāmitra, Kshatravṛidha, Raji and others, Yayāti, Puru, Dushyanta, Bharata, Rantideva, kings of Pāñchāla and Magadha, Anu, Druhyu, Durvasu and dynasty of Yadu, and finally the Vidarbha-dynasty.

Bk. X, consisting of 90 chapters, is the most popular and the most frequently read of all the books. Dealing exclusively with Kṛishṇa's life, the biography of Kṛishṇa here is given in much greater detail than in the *Vishṇu-purāṇa* and in the *Harivaṁśa*; this book is favourite with almost all classes of Indian people. It deals with: the marriage of Vasudeva and Devakī and the killing of their six sons by Kaṁsa, birth of Kṛishṇa and his transfer to Nanda's house in Gokula, killing of Pūtanā, and Tṛiṇāvartta, pranks of the infant Kṛishṇa, the uprooting of the Arjuna trees, Kṛishṇa's arrival in Vṛindāvana, killing of Vatsa and Baka, Agha, Dhenukāsura, Pralamba, vanquishing of the serpent Kāliya, forest conflagration, Rainy and Autumn seasons, Kṛishṇa and the Gopīs, the stealing of clothes, Kṛishṇa and Vedic Yajña, rising of Govardhana and the installation, Nanda's release from the Varuṇaloka by Kṛishṇa, Rāsalīlā, Sudarśana and killing of Śaṅkhachūḍa, separation song, killing of Arishṭāsura and Kaṁsa's sending Akrūra to Mathurā, killing of Keśī and Vyoma and Nārada's praise of Kṛishṇa Akrūra's arrival in Braja and his taking Kṛishṇa and Balarāma with him to Mathurā, kindness on Kubjā, the wrestling with Kaṁsa's wrestlers and Kaṁsa's killing, the thread ceremony of Kṛishṇa-Balarāma, Uddhava's arrival in Braja and Bhramaragīta, Kṛishṇa's going to the houses of Kubjā and Akrūra and Akrūra's departure for Hastināpura [here ends the 49th Chap. and the first part (*Pūrvārdha*) of the *Bhāgavata*], Kṛishṇa's wars with Jarāsandha, story of Kālayavana and Muchukunda, Kṛishṇa's arrival in Dvārakā, abduction of Rukmiṇī, defeat of Rukmī, marriage with Rukmiṇī, birth of Pradyumna and killing of Śambara, story of Syamantaka; marriage with Jāmba-

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vatī and Satyābhāmā, stealing of Syamantaka, killing of Śatadhanvā, other marriages of Kṛishṇa, killing of Bhaumāsura and Kṛishṇa's marriages with 16,100 princesses, progeny of Kṛishṇa, murder of Rukmī in the marriage of Aniruddha, war with Bāṇāsura, story of Nṛiga, killing of Pauṇḍraka, Kāśirāja and Dvivida, Sāmba's marriage, Nārada and the wives of Kṛishṇa, Kṛishṇa's arrival in Indraprastha, Pāṇḍavas' Rājasūya Yajña, killing of Jarāsandha and Śiśupāla, insult of Duryodhana in the Rājasūya, killing of Śālva, Dantavakra, Vidūratha, Sūta, Balvala and Balarāma's going on pilgrimage, Sudāmā's meeting with Kṛishṇa in Dvārakā, Kṛishṇa's pilgrimage to Kurukshetra, his reunion with Nanda and Yaśodā there, the description by the wives of Kṛishṇa about their respective marriages in the presence of Draupadī and other women of Kuru dynasty, Vasudeva's yajña, the recall of Devakī's six dead sons, abduction of Subhadrā and Kṛishṇa's going to the houses of Rājā Janaka and the Brāhmaṇa Śrutadeva in Mithilāpurī, prayer to the Śrutis, Śiva's Saṅkaṭamochana, restoration of Brāhmaṇa boys to life and lastly description of Kṛishṇa's līlā-vihāra.

Bk. XI consists of 31 chapters mainly dealing with : the self-annihilation of Yādavas as cursed by the sages, discourse between Nimi and nine saintly sons of Ṛisava, discourse between Kṛishṇa and Uddhava on various religious and philosophical topics and finally the end of Kṛishṇa.

Bk. XII contains 13 chapters mainly treating of: the dynasty of Kaliyuga kings and the Kaliyuga Dharma, Pralaya, end of Parīkshit, story of Janamejaya, the origin and classification of the Vedas and the Purāṇas, the story of Markaṇḍeya, description of *Vyūhas*, brief contents of the *Bhāgavata*, the number of ślokas in various Purāṇas and a short review of *Bhāgavata* as a Purāṇa by way of retrospect.

Or (*v*) *Devī-bhāgavata*. A *Śivaite Purāṇa* devoted to the worship of Śaktis, which is by some placed among the eighteen Purāṇas instead of the *Śrī-Bhāgavata*, which is devoted to Vishṇu.

There are 318 Adhyāyas in the *Devī-bhāgavata* whereas in the *Bhāgavata* there are 332 Adhyāyas. Again, the *Bhāgavata* is mainly philosophical, following the Darśanas, whereas the *Devī-bhāgavata* follows the Tantras. It is now proved that in the 1st cent. A.D. the Tantras were widely current and the worship of Rādhā is the effect of the Tāntric influence; in the *Vishṇu Bhāgavata* no mention is made of Rādhā. Owing to these various reasons, though some portions of the *Devī-bhāgavata* were more ancient than the *Bhāgavata*, yet the present treatise got its present bearing and form between the 9th and 11th cent. A.D. Nīlakaṇṭha and Śvāmī are the two commentators of the *Devī-bhāgavata*.

It has been argued that there was only one *Bhāgavata* and that was respected by the Bhāgavatas. Then on account of the Buddhist influence, when the Brāhmaṇism declined, that old *Bhāgavata* was on the point of dying out. Next when the Brāhmaṇism revived, the Vaishṇavas and various other sects became powerful; the Vaishṇavas composed their *Śrī-bhāgavata* and the Śāktas composed their *Devī-bhāgavata*, The original *Bhāgavata* contained 18,001 ślokas whereas the *Śrī-bhāgavata* and the *Devī-bhāgavata* have 18,000 ślokas each and both the *Bhāgavatas* are divided into 12 Bks. (skandhas). On account of the anecdotes of Maṅgala Chaṇḍi, Shashṭhi and Manasā and other Devīs occurring in the *Devī-bhāgavata*, one hesitates to accept the treatise in the ranks of the ancient Purāṇas and one is very much inclined to think that there had been many interpolations of a recent character and that too, from Bengal.

(*vi*) *Nārada* (*Bṛihannāradīya*) *Purāṇa*. A Purāṇa of purely sectarian character, which propagates the Vishṇu cult. It does not con-

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tain the usual creation accounts and the genealogies, its main themes being descriptions of the feasts and ceremonies of the Vishṇu cult, supported by all sorts of legends. It also contains didactic sections upholding a rather intolerant brāhmaṇical standpoint. Chap. 14 contains a catalogue of the principal sins and the corresponding punishment of hell. Chaps. 22-28 deal with Śrāddhas, the duties of the castes and āśramas, the ceremonies of expiation, the misery of transmigration and with salvation by the only means of devotion to Vishṇu. Dr Hazra has shown that sections on vows, worship, funeral rites, etc. were added to this Purāṇa between A.D. 850 and 950.

(*vii*) *Mārkaṇḍeya-purāṇa.* One of the oldest Purāṇas, narrated by Mārkaṇḍeya; in some of the sections neither Vishṇu nor Śiva is glorified, but the Vedic deities like Indra, Agni, and Sūrya are mentioned. This oldest part of the Purāṇa, as Pargiter considers, may belong to the third cent. A.D. or even earlier. It is mainly narrative in character and is comparatively free from the sectarian element.

The Purāṇa commences with the answers to the four questions which the *Mahābhārata* leaves unanswered. Then follows a dialogue between a father and his son, despising the life of the pious Brāhmaṇa, which his father places before him as an ideal, a description of the saṁsāra and of consequences of sins in various re-births, and especially of the hells and the punishments of hell. In the midst of this, is placed the legend of the noble king Vipaścit, one of the finest poems; it also contains the legends of Madālasā and Anasūyā. There are purely didactic dialogues upon the duties of the householder, Śrāddhas, conduct in the daily life, regular sacrifices, feasts and ceremonies, and also a treatise upon yoga. It also contains a section on Devīmāhātmya, a glorification of the deeds of goddess Durgā or Chaṇḍī; this portion is held in great veneration; its recitation is indispensable in Durgā-pūjā and in many other rites and rituals.

(*viii*) *Agni-(Āgneya) purāṇa.* So called because Agni himself is supposed to have narrated it to Vasishṭha. Although it commences with Vishṇu, gives directions for the ritual of the Vishṇu-cult, describes the incarnations of Vishṇu, it is yet a Śivite work dealing with the mystic cult of Liṅga, Durgā, Gaṇeśa and Sun. It contains also the cosmological and geographical sections. On account of the variety of its subject matter—astronomy and astrology, house-building and iconography, geography and politics, law and medicine, metrics, poetics, grammar and lexicography (Amara's lexicon abridged and rearranged), marriage and death customs, etc.—it has an almost encyclopaedic character. Dr Hazra has shown that sections on holy places, Varnāśramadharma, marriage, Āchāra, grahaśānti, Rājadharma, and similar other topics were added to this Purāṇa in the 9th century.

(*ix*) *Bhavishya* (*Bhavishyat*) *Purāṇa.* Its title signifies that it contains prophecies, but it mostly deals with the Brāhmaṇical rites, duties of castes and so on. The Solar priests Bhojaka and Maga are mentioned in connection with the sun-worship of Śakadvīpa which is related to the Zorastrian sun and fire cult. The present work is not the original Purāṇa of that name which is quoted in the Āpastamba Dharmasūtra and hence the ancient work may go back to the 4th cent. B.C. But, as Pargiter observes, the later work from which the *Matsya*, *Vāyu* and the *Brahmāṇḍa* copied their accounts, existed only in the 3rd cent. A.D. The *Bhavishyottara-purāṇa*, which is a sort of continuation of *Bhavishya-purāṇa*, contains a few ancient myths and legends, religious ceremonies, Māhātmyas and other modern texts.

(*x*) *Brahmavaivarta-purāṇa.* It is an extensive Purāṇa divided into four Books: Brahma-khaṇḍa, Prakṛiti-khaṇḍa, Gaṇeśa-khaṇḍa and Kṛishṇajanma-khaṇḍa. Bk. I deals with the creation by Brahmā who is no other than Kṛishṇa; Bk. II shows *Prakṛiti*

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resolving itself, at the command of Kṛishṇa, into five goddesses—Durgā, Lakshmī, Sarasvatī, Sāvitrī and Rādhā; Bk. III relates to the legends of Gaṇeśa, regarded as the incarnation of Kṛishṇa. The last and most extensive book deals with the birth and life of Kṛishṇa, especially his battles and his love adventures with the *gopīs*, the object of the book being to glorify Kṛishṇa and his Śakti Rādhā in various myths, legends and hymns. According to this Purāṇa, Kṛishṇa is superior not only to Brahmā and Śiva, but even to Vishṇu himself. Dr Hazra has shown that sections on *Janmāshṭamīvrata* and *Ekādaśīvrata* were interpolated into this Purāṇa during 8th cent. A.D. and were again recast by Bengali authors between A.D. 1000 and 1500. In South India, this Purāṇa is called *Brahmakaivarta*.

(*xi*) *Liṅga* (*Laiṅga*) *Purāṇa*. The work teaches the worship of Śiva especially in the form of a Liṅga; herein are described the stories of 28 incarnations of Śiva. In the account of creation Śiva enjoys the position which is otherwise ascribed to Vishṇu; certain passages show the influence of Tantras. The Purāṇa does not fit in with the original definition of the word and appears to be the creation of a later age. Dr Hazra has shown that the sections on the consecration of *Liṅga*, the *pāśupata-vrata*, the *pañchāksharīmantra*, *Dīkshā*, *Puraścharaṇa*, Yatidharma, great gifts, and mystical rites and practices were added to this Purāṇa between A.D. 800 and 1000.

(*xii*) *Varāha* (*Vārāha*) *Purāṇa*. It owes its title to the Boar Incarnation of Vishṇu; the Purāṇa, however, does not fit in with the original definition of the word and appears to be a creation of a later period. Though it contains brief allusions to the creation, genealogies, etc., it is mainly intended to be a manual for Vishṇu-worshippers. Despite the Vishṇuite character of the work, it contains legends of Śiva, Durgā and Gaṇeśa. Chaps. 9-95 are devoted to the Mothers and female deities; it also deals with Śrāddhas, Prāyaśchittas, the erection of images of the gods. It contains Mathurā-Māhātmya (Chaps. 152-68) and the Nachiketas legend (193-212). Dr Hazra has shown that while sections of *Yugadharma*, vows, worship, *tithis*, and funeral rites seem to be as old as A.D. 800, those on hells, *Karmavipāka*, gifts, and *Strīdharma* (duties of woman) were interpolated into it in the 10th cent.; other sections on holy places *Dīkshā* and penances were added between A.D. 800 and 1000.

(*xiii*) *Skanda-purāṇa*. This work is named after Skanda, son of Śiva and commander of the celestial armies, who is said to have related it and proclaimed Śivaite doctrines in it. The ancient *Skanda-purāṇa* is probably entirely lost to us. The fragments in the shape of Saṁhitās, Khaṇḍas and Māhātmyas which are affirmed to be portions of the Purāṇa, are more than the immense number of 81,000 ślokas, which it is said to consist of. Some portions of this work indicate that the *Skanda-purāṇa* consisted of six Saṁhitās, viz., Sanatkumāra, Sūta, Śaṅkara, Vaishṇava, Brahmā and Saura. The *Skanda-purāṇa* printed by Śrīvenkaṭeśwara Press is divided into seven Khaṇḍas—Māheśvara-khaṇḍa, Vaishṇava-khaṇḍa Brahma-khaṇḍa, Kāśī-khaṇḍa, Avantī-khaṇḍa, Nāgara-khaṇḍa and Prabhāsa-khaṇḍa. These Khaṇḍas are further sub-divided into Māhātmyas and Khaṇḍas. The most celebrated of these portions is the Kāśī-khaṇḍa, which gives a very minute description of the temples of Śiva in or adjacent to Benares, mixed with directions for worshipping Maheśvara, and a great variety of legends explanatory of its merits and of the holiness of Kāśī. The Purāṇa also contains various legends of Śiva, has a few chapters on the hells and Saṁsāra and a section on Yoga. A single ancient manuscript of the Purāṇa in Gupta character belonging to the 7th cent. A.D. was found by Haraprasāda Śāstrī, but even this does not agree with the five characteristics of a Purāṇa.

(*xiv*) *Vāmana-purāṇa*. This Purāṇa can scarcely be accepted as the original work bearing that title as the five themes of the Purāṇas are hardly mentioned in it. The text

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commences with a description of the Vāmana (Dwarf) incarnation of Vishṇu, whence it takes its name; several chapters also deal with the incarnation of Vishṇu. A considerable portion of this Purāṇa is devoted to Liṅga-worship and there are many legends about Śiva and Umā, Gaṇeśa and Kārttikeya. Dr Hazra has shown that sections on *Karmavipāka*, *Varṇāśramadharma*, vows, Vishṇu-pūjā, etc. were added to it during the 9th and 10th centuries.

(*xv*) *Kūrma-(Kaurma) purāṇa.* This Purāṇa has been narrated by Vishṇu in the form of the Kūrma (Tortoise) Incarnation to king Indradyumna. Out of four Saṁhitās (Brāhmī, Bhāgavatī, Saurī and Vaishṇavī) it consists of, only the first has come down to us under the title *Kūrma-purāṇa.* The Purāṇa commences with a hymn to the Kūrma Incarnation on which the mountain Mandara rested when the ocean was churned. In this Purāṇa, Śiva is the highest Being, but it is emphasized over and over again that in reality Brahmā, Vishṇu and Śiva are one ; Devī, the consort and Śakti of Śiva, is praised under 8,000 names. The usual five themes of the Purāṇas are also treated in this work and in this connection a few of Vishṇu's Avatāras are touched upon. However, a complete chapter is devoted to the incarnations of Śiva. It contains also Kāśī-māhātmya, Prayāga-māhātmya and Īśvaragītā (a counterpart to the *Bhagavadgītā*) teaching the knowledge of God, i.e., Śiva through meditation. There is also in it a *Vyāsa-gītā*, which teaches acquisition of highest knowledge through pious work and ceremonies. A few chapters deal with expiatory ceremonies for all sorts of crimes. Dr Hazra has shown that sections on *Karmavipāka*, *Varṇāśramadharma*, vows, Vishṇu-pūjā, etc. got into this Purāṇa during the 9th and 10th centuries.

(*xvi*) *Matsya (Mātsya) Purāṇa.* It is one of those few Purāṇas which have preserved most of the original matter ; it begins with the story of the great flood out of which Vishṇu in the form of Matsya (Fish) Incarnation saves Manu and whence it derives its title. Creation, genealogies are discussed in detail—the lists of kings in this Purāṇa are particularly reliable for the Āndhra dynasty. The legends of Yayāti (Chaps. 24-43), of Sāvitrī (Chaps. 208-14), of the Incarnations of Vishṇu (Chaps. 161-79, 244-48) are in common with those in the *Mahābhārata* and the *Harivaṁśa.*

According to Winternitz there are, however, very numerous later additions and interpolations. There is a section about all manner of festivals and rites (Vratas, Chaps. 54-102), Prayāgamāhātmya (Chaps. 103-112), Vārāṇasi and Avimukta-māhātmya (Chaps. 180-85), Narmadā-māhātmya ; then sections on the duties of a king (215-27), omens and portents (228-38), ceremonies at the building of a house (25-57), the erection and dedication of statues of deities, temples and places (258-70), the sixteen kinds of pious donations (274-89) etc. The *Matsya-purāṇa* is both Vishṇuite and Śivaite in character ; there are many later interpolcations in it.

(*xvii*) *Garuḍa (Gāruḍa) Purāṇa.* A Vishṇuite Purāṇa which derives its title from the mythical bird Garuḍa, to whom it was revealed by Vishṇu himself, and who then narrated it to the sage Kaśyapa. Some of the five themes of the Purāṇas are dealt with but the emphasis is on the worship of Vishṇu, Vishṇuite rites and festivals, Prāyaśchittas, Māhātmyas of sacred places (Gayā, etc.), and rules for the worship of the 'five gods' (Vishṇu, Śiva, Durgā, Sūrya and Gaṇeśa). The *Gayā-māhātmya* is one of the Māhātmyas which claim to be parts of this Purāṇa. Like the *Agni-purāṇa*, this work too has assumed an encyclopaedic form. As Winternitz observes, "The contents of the *Rāmāyaṇa*, the *Mahābhārata*, and the *Harivaṁśa* are retold, and there are sections on cosmography, astronomy and astrology, omens and portents, chiromancy, medicine, metres, grammar, knowledge of precious

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stones (*ratnaparīkshā*) and politics (*nīti*). A considerable portion of the *Yājñavalkya-dharmaśāstra* has been included." The Uttarakhaṇḍa is the Pretakalpa which deals with everything connected with death, the dead and the beyond. Funeral rites and ancestor-worship, as well as funeral sacrifices for a satī, are mentioned. Dr Hazra has shown that sections on *Dīkshā*, Nyāsa, *Mauñjībandhana*, *Pratishṭhā*, funeral sacrifices, Yugadharma, etc. got into this Purāṇa during the 10th century.

(*xviii*) *Brahmāṇḍa-purāṇa*. According to *Matsya-purāṇa*, the *Brahmāṇḍa-purāṇa* was proclaimed by Brahmā in glorification of the Brahman-egg : it is also supposed to have contained an account of the future Kalpas in 12,200 ślokas. The extant work, however, scarcely agrees with the description, for it contains only Māhātmyas, Stotras and Upākhyānas : the *Adhyātma-Rāmāyaṇa* is considered to be a part of this Purāṇa. It teaches Vedantic monism and devotion to Rāma as paths to salvation. Like Vālmiki's *Rāmāyaṇa*, the *Adhyātma-Rāmāyaṇa* is divided into seven books, 'but it is only an epic in its external form—in reality it is a manual of devotion, Tāntric in character'. The Purāṇa also includes Nāsiketopākhyāna which is only a corrupted version of the beautiful old legend. Besides these Purāṇas, there are certain texts called Upapurāṇas (q.v.).

PURĀṆA. General designation of a class of Jaina religious works in Apabhraṁśa. Though written on the model of Sanskrit Purāṇas, the Jainas made innovations to suit propagation of Jainism.

PURĀṆA-VISHAYA - SAMANUKRAMAṆIKĀ. A 'Concordance of Purāṇa-Contents' written by Yashapāl Taṇḍon (Hoshiarpur, 1952). Consisting of 12 chapters, some idea of its contents can be had from the titles of its chapters. The introductory chapter deals with *maṅgala*, characteristics, divisions, number, and subjects of the Purāṇas as also with Purāṇa-māhātmya, Purāṇa-paramparā and Sūta-dharmas. The other chapters deal with : (2) Sṛishṭipralayādi, (3) Kālanirṇādi, (4) *Vaṁśavaṁśānucharitam*, (5) Jātayaḥ, (6) Adhyātma-prakaraṇam, (7) Smṛiti, (8) Ādhidaivikam, (9) Vividha-devadevāṁśa, (10) Adhiyajña, (11) Adhivijñāna, and (12) Bhūvṛittam. Under Adhivijñāna are to be found different sciences including Alaṅkāra, Arthaśāstra, Architecture, Sculpture, Botany, Astronomy and Astrology, Nirukta, Archery, Medicine, Palmistry, Tantra, Sarpavidyā, Ratnaparīkshā, etc.

PŪRANCHĀND (fl. 19-20th cent.). Author of *Prākṛita-sūkta-ratnamālā* (q.v.), an anthology compiled in 1919.

PURĀṆĪ, A.B. A Vedic scholar, whose chief works are: *Studies in Vedic Interpretation* (1963; on Aurobindo's interpretation of Vedas) and *Vedic Glossary* (a dictionary of meanings of Vedic padas made by Aurobindo). His *Pūrṇa-yoga-sūtrāṇi* (1955) in Sanskrit, presents succinctly Aurobindo's Yoga.

PURĀNTAKA. A Sanskrit poet, son of Mahādeva and a worshipper in the temple of Mahākāli in Tanjore. He is the author of the *Śyāmalādaṇḍaka* (q.v.); the poem was appreciated by king Bhoja of Dhārā by granting to the poet a hundred *agrahāras* in 1001.

PŪRṆABHADRA (fl. end of 12th cent.). A Jaina monk, who in 1199 prepared with a Jainistic bent a Sanskrit version of the *Pañchatantra* (q.v.). He added 21 new stories including one illustrating the gratitude of animals and the ingratitude of men.

PŪRṆAHARSHA VAJRĀCHĀRYA. A Sanskrit writer of Nepal, who is a member of the Consultative Committee of the International

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Association of Sanskrit Studies. He takes active interest in promoting Sanskrit studies in his country.

PŪRṆĀNANDA. A Sanskrit writer, whose treatises cover subjects ranging from abstruse philosophy to magical rites in connection with Tantric ceremonies; his chief works are: *Śāktakrama* (1571) and *Śrītattva-chintāmaṇi* (1577). Born in Bengal, he had made many disciples there and his descendants held the position of hereditary *gurus* for many generations.

PŪRṆĀNANDA, SVĀMĪ. A Sanskrit writer of Hṛishikesh, whose chief work *Pūrṇa-jyoti* (1929) is a general non-sectarian exposition of philosophy conceived in a modern way without caste distinction and applicable to all. It inculcates Dharma, Vairāgya, Bhakti, Yoga, etc.; the work is written in verse and prose.

PŪRṆAPRAJÑA. See *Mādhva*.

PŪRṆA SARASVATĪ. A Sanskrit author of a comm. on *Mālatīmādhava*; his date is not certain.

PURUSHA-PARĪKSHĀ. A Sanskrit collection of 44 tales in prose and verse, by Vidyāpati (q.v.). Written on the plan of *Pañchatantra*, but with characters as human beings, it glorifies charity, piety, learning, truthfulness, etc. The work was composed at the instance of king Śivasiṁha of Mithilā, the author's patron, who fl. towards the latter part of the 14th cent.; some stories refer to historical persons and incidents.

PURUSHOTTAMA. A Sanskrit author to whom *Prāṇapaṇā*, a comm. on the *Mahābhāshya* is attributed; his date is uncertain.

PURUSHOTTAMA. A Prakrit grammarian and author of *Prākṛitānuśāsana*, a Prakrit grammar written in 1265, which is available in a single manuscript in Newāri characters. The work divides Prakrits into four categories: Bhāshā, Vibhāshā, Apabhraṁśa and Paiśāchika and discusses the principal Prakrits under Bhāshā.

PURUSHOTTAM. A modern Sanskrit poet, whose *Śivākāvyam* treats of the life and exploits of Shivājī.

PURUSHOTTAMA, C.C. A modern writer, who tr. selections from Kannada poet Puttappa (Kuvempu) into Sanskrit under the title of *Kāvya-taraṅgiṇī* (I and II).

PURUSHOTTAMA, DAŚA-DIGANTAVIJAYĪ (1668-1781). A Sanskrit philosopher of Śuddhādvaita school, who was the seventh descendant of Vallabhāchārya (q.v.). He is the author of *Prasthāna-ratnākara*, *Avatārvādā-valī*, besides commentaries on Vallabhāchārya's *Aṇubhāshya*, *Tattvadīpa-nibandha*, etc., and on Viṭṭhaleśa's *Vidvanmaṇḍana*; his comm. on *Aṇubhāshya* is named *Prakāśa*. He is said to have written more than 67 works comprising nine lacs of ślokas.

PURUSHOTTAMADEVA (fl. early 12th cent.). A Buddhist Sanskrit lexicographer and author of three works: *Trikāṇḍaśesha*, *Hārāvalī* (qq.v.) and *Varṇadeśanā*, all lexicons. The first, in three parts containing 1050 verses, is a supplement to the *Amarakośa* (q.v.); the second in two parts containing 278 verses, deals with the synonymous and homonymous words not in common use. The last work, in prose, treats of orthographical variations giving a collection of differently-spelt words, and mentions such cases of confusion as between *ksh* and *kh*. *Ekāksharakośa* and *Dvirūpakośa* are also ascribed to him, of which the latter, in 75 stanzas, deals with the words spelt in two different ways.

PURUSHOTTAMADEVA (fl. 12th cent.).

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A Bengali scholar at the court of king Lakshmaṇasena of Bengal and author in Sanskrit of *Bhāshā-vṛitti* (q.v.), a comm. on *Ashṭādhāyī* (q.v.). He may or may not be identical with Purushottamadeva, the author of *Trikāṇḍaśesha*, etc.

PURUSHOTTAMADEVA. A Sanskrit author, to whom are attributed the grammatical works *Gaṇavṛitti*, *Paribhāshā-vṛitti* and *Jñāpaka-samuchchaya*, the anthology called *Subhāshita-muktāvalī*, the Stotra entitled *Vishṇu-bhkati-kalpalatā* and the lexicon *Ekākshara-kośa*; the last work also ascribed to first Purushottamadeva and hence both the authors may be identical.

PURUSHOTTAMADEVA (fl. between 14th and 16th cents.). A king, a Saṇskrit poet and author of *Abhinava-gītagovinda*, composed on the lines of Jayadeva's *Gītagovinda*.

PŪRVA-MĪMĀṀSĀ. Same as *Mīmāṁsā*. See *Mīmāṁsā-sūtra*.

PUSALKER, A.D. A modern Indian scholar, whose chief works are: *Studies in the Epics and the Purāṇas of India* (Bombay, 1955), *Bhāsa: A Study*, contribution to *History and Culture of the Indian People* (Vol. I) and articles: '*Mohenjodaro and Ṛigveda*', 'Śiśnadeva in Ṛigveda' and on Purāṇic studies. He ed. also *Tarkasaṅgraha* of Annaṁbhaṭa as also Āpadeva's *Mimāṁsā-nyāya prakāśa*.

PUSHPACHŪLIKĀḤ. See *Pupphachūliāo*.

PUSHPA, P.N. A modern writer, who has rendered Urdu poet Ghālib's poems into Sanskrit, a sample of which was presented in the Sanskrit Journal *Pratibhā* (IX. ii). He has also pub. a study on Kashmirian *Śaivāgamas*.

PUSHPADANTA (fl. early cents. of Christian Era). A Digambara Jaina scholar and pupil of Dharasena, who lived in Girinagara (Junāgarh). He is the author of *Shaṭkhaṇḍāgama Sūtras* (with Bhūtabali); there is a comm. *Dhavalā* by Vīrasena on these Sūtras.

PUSHPADANTA (fl. 10th cent.). An Apabhraṁśa poet, son of Keśava Bhaṭṭa and Mugdhādevī; he himself describes that his parents were originally Kāśyapa Brāhmaṇas who followed Śaiva faith, but later on they became Digambara Jainas. The poet lived at the court of some prince, but some calamity befell him there which compelled him to undertake the long journey to Mānyakheṭa where his poetic faculties were rekindled by Bharata, the minister of the Rāshṭrakūṭa king Kṛishṇa II. He composed the *Tisaṭṭhi Mahāpurisa Guṇālaṁkāra* (or *Mahāpurāṇa*) (q.v.) under the patronage of Bharata and the *Ṇāyakumāra-chariu* (*Nāgakumāra-charita*) and *Jasahara-chariu* (*Yaśodhara-charita*) under the patronage of Bharata's son, Nanna. He is author also of *Kośa-grantha* (a dictionary of indigenous words).

Pushpadanta had a frail body, but was proud of his poetic talents; he has honoured himself with many titles, such as, *Abhimānameru*, *Kavikulatilaka*, *Kāvya-ratnākara Sarasvatī-nilaya*, *Kavva-pisalla*, etc.

"Pushpadanta carries to perfection the possibilities of Apabhraṁśa as a vehicle of poetry. His charming style, striking figures of speech and occasional *double entendres* recall the best traditions of classical Sanskrit poetry."—*HCIP, IV, 218*.

PUSHPA-SŪTRA. A Prātiśākhya of the *Sāmaveda*. See *Prātiśākhya*.

PUSHPENDRA KUMĀR. A modern Sanskrit scholar, who is Reader, Department of Sanskrit, University of Delhi. His chief works are : *Devi-purāṇam* (1976), *Aesthetic*

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and Sanskrit Literature (ed.), *Treatment of Pathos in Sanskrit Dramas* (ed., 1981) and *Linguistic Thought in Ancient India* (ed., 1984).

PUSHPIKĀḤ. See *Pupphiāo*.

PUVVA. Designation of 14 Prakrit Jaina works, said to have been composed by Mahāvīra himself for imparting instructions to his followers. See *Siddhānta*.

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Q

QUACKENBOS, G.P. An Indologist, whose chief work *The Sanskrit Poems of Mayūra* (ed. with tr. and notes together with text of Bāṇa's *Chaṇḍiśataka*) was pub. under the Indo-Iranian Series of Columbia University (1917).

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RĀDHĀGOVINDA BASAK. A scholar, who has discussed the Indian society as pictured in the *Mṛichchhakaṭika*, and has pub. an ed. of Prakrit epic, *Setubandha* (Calcutta, 1959) with a new comm. called *Setutattva-chandrikā*.

RADHĀKĀNTA DEB, RĀJĀ. See *Śabdakalpadruma Kośa*.

RĀDHĀ KṚISHṆA CHOUDHARY. A modern scholar, whose chief work is *Kauṭilya's Political Ideas and Institutions*.

RĀDHĀKRISHṆAN, S. (1888-1975). A celebrated Sanskrit scholar and distinguished philosopher, who was President of India (1962-66). His chief works are : ed. of *Principal Upanishads* (comprising 18 Upanishads, text in Roman character, English tr., Indroductory essay on the teaching of the Upanishads, notes, vocabulary, comments and arguments and appendices), *The Hindu View of Life* (London, 1927), *Indian Philosophy* (2 Vols., 1923, 1927), *History of Philosophy—Eastern and Western* (Vols. I-II; London, 1952-53) and comm. on *The Bhagavadgītā* (1948).

RĀDHĀ KṚISHṆA TIWARĪ (1850-1930). A Sanskrit writer of Sholapur, whose *Śrikṛishṇa-charita* in prose deals with the life and sports of Kṛishṇa, while *Śrīrāma-charita* also in prose is on Rāma's life.

RĀDHĀ KUMUD MOOKERJI. A noted scholar, whose chief works are: *Hindu Civilization* (a comprehensive treatment of the Āryan civilization), *Aśoka* (London, 1928; Gaekwad Lectures), *Harsha, Chandragupta Maurya and His Times* (Madras, 1943), *Aśokan Inscriptions, Gupta Empire* and *Ancient Indian Education*.

Rādhā Kumud Mookerji believes that the god Śiva is not the gift of the non-Āryan to the Āryan, for Śiva is mentioned in the *Ṛigveda* (X. 92-9).

RĀDHĀMAṄGALAM NĀRĀYAṆA ŚĀSTRĪ. See *Nārāyaṇa Śāstrī, Medhaśrī*.

RĀDHĀMOHANA ŚARMĀ (fl. 19th cent.). A Sanskrit author of *Kṛishṇārchana-chandrikā*, a ritualistic text of the Bengal Vaishṇava sect, and probably of *Kṛishṇa-bhakti-sudhārṇava*.

RĀDHĀ VALLABHA TRIPĀTHĪ. See *Rāmji Upādhyāya*.

RĀGA-NIRŪPAṆA. A Sanskrit work on music, attributed to Nārada, which is a metrical description of 140 Rāgas.

RĀGA-TARAṄGIṆĪ. See *Lochana*.

RĀGATATTVA-VIBODHA. See *Śrīnivāsa*.

RĀGA-VIBODHA. An important Sanskrit

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metrical work on Indian music, by Somānanda (q.v.), written in 1609. While describing the theory of musical sounds and the different types of Vīṇās and the mode of their use, it classifies Rāgas into primary and derivative.

RĀGHAVA ĀPĀ KHĀṆḌEKAR (fl. beginning of 19th cent.). A Sanskrit writer, also known as Appājīpant Khāṇḍekar, who at the well-known Mahārāshṭra centre of learning, Puṇyastambha, wrote *Kośāvataṁśa* (a lexicon), *Kheṭakṛiti* (on astronomy) and a literary work, *Kṛishṇa-vilāsa*.

RĀGHAVA BHAṬṬA. Son of Pṛithvīdhara Bhaṭṭa and author of the *Arthadyotanikā*, a celebrated Sanskrit comm. on Kālidāsa's *Abhijñāna-śākuntala* (q.v.).

RĀGHAVĀCHĀRYA (fl. 1827-30). A Sanskrit writer, son of Śrīnivāsāchārya and disciple of Raṅganātha, apparently of the Ahobalam Mutt. His chief work, *Vaikuṇṭha-vijaya-champū* describes many temples and places visited by Jaya and Vijaya in the course of a pilgrimage.

RĀGHAVĀCHĀRYA. A Sanskrit scholar, who ed. the 108 Upanishads in Telugu character (1887).

RĀGHAVAN PILLAI, K. A modern Sanskrit scholar, whose chief work is the ed. of *Mūshika-vaṁśa* (q.v.); he has tr. also into Sanskrit Mahakavi Vallathol's Malayalam poem 'Aniruddho Bandhanasthaḥ'.

RĀGHAVA-PĀṆḌAVĪYA. A Sanskrit poem by Kavirāja (q.v.; fl. 20th cent.), which belongs to the *dvisandhāna* type of poems and describes in 13 cantos the double story of the *Rāmāyaṇa* and the *Mahābhārata*; the language is lucid and melodious. There are several commentaries on this work.

RĀGHAVA-PĀṆḌAVĪYA. A Sanskrit *dvisandhāna kāvya* by Dhanañjaya (q.v.) in 18 cantos; this work, when read from left to right (in the normal way) narrates the story of Rāma, but read from right to left, gives the story of the Pāṇḍavas.

RĀGHAVA-YĀDAVA-PĀṆḌAVĪYA. See *Chidambara*.

RĀGHAVAN, V. (1908-79). A celebrated Sanskrit scholar and writer, who is author of over 125 books and over 1000 papers. His chief works are: ed. of king Bhoja's *Śṛiṅgāra-prakāśa* (1963), *New Catalogus Catalogorum* (a work far more comprehensive and of much greater use to the scholars than Aufrecht's work; it contains not only notices of many new works and manuscripts but also gives information regarding the critical articles on such works), *The Number of Rasas* (1940), *Studies in Some Concepts of Alaṁkāra-śāstra* (1942), *The Indian Heritage* (1956; pub. as part of the UNESCO Series of translations), *The Spiritual Heritage of Tyāgarāja* (1957), ed. of *Sāhendra-vilāsa* of Śrīdhara-Veṅkaṭeśa (a biogarphy in verse of king Shāhji of Tanjore), revised ed. of *Nāṭaka-lakṣhaṇa-ratnakośa* of Sāgaranandin (jointly with M. Dillon, with Introduction, notes, appendices, etc.), ed. of *Nṛitta-ratnāvalī* by Jāyasenāpati (1967), *Encyclopaedia of Technical Terms in Music, Dance and Drama*, *Some Old Lost Rāma Plays* (1961), *A Bibliography of Modern Sanskrit Plays*, *Ṛitu in Sanskrit Literature* (1972), *Sanskrit and Allied Studies in Europe* (1956), *Sanskrit and Allied Studies in U.S.* (1974), *Modern Sonskrit Writings* (*Adyar Library Bulletin*, 1956), article on 'Sanskrit Literature' in *Contemporary Indian Literature* (1959), article on 'Sanskrit Literature' in *Indian Literature Since Independence* (1973), articles on Kālidāsa and on Purāṇic studies, commentaries: *Āryaśataka-vyākhyā* *Ānandaraṅga champū-vyakhyā*. He has also ed. *Nāṭaka Saṅgraha*, pub. by the Sāhitya Aka-

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demi. As a creative writer, he is the author of Mahākāvya on the life, time and work of the famous Carnatic music composer Muttusvamī Dīkshitar and a drama *Anarakalī* (1972; on the love of Jehangir for the slave-girl); short poems of varying lengths have also been published by him.

RĀGHAVENDRA TĪRTHA. A Vedic scholar, whose *Mantrārtha-mañjarī* (*c.* 1623-71) is a comm. on Ānandatīrtha's comm. *Ṛig-bhāshya*; he belonged to the Madhva school of philosophy. He also wrote another work : *Rāma-kṛishṇa-charita-mañjarī*.

RAGHUDEVA (fl. 18th cent.). A Sanskrit author of *Dina-saṅgraha*, dealing with the auspicious days for religious observances.

RAGHUMAṆI (fl. 18th cent.). A Sanskrit author of *Datta-chandrikā*, a work on Dharmaśāstra.

RAGHUNANDANA (fl. between 1520 and 1570). Born at Navadvīpa, son of Harihara Bhaṭṭāchārya and pupil of Śrīnātha Āchārya-chūḍāmaṇi, he was the foremost Sanskrit writer in Smṛiti digests in Bengal; tradition credits him with being a student of the celebrated Vāsudeva Sārvabhauma along with Chaitanya. He was called Smārtabhaṭṭāchārya or Smārta on account of his thorough mastery over Smṛiti and his erudition is evident in the *Smṛiti-tattva* (q.v.), which is an encyclopaedic work on the different branches of Dharma divided into 28 *Tattvas*. His other works are: *Tīrtha-yātrā-tattva* (or *Tīrtha-tattva*), *Dvādaśa-yātrā-tattva* (or *Yātra-tattva*), *Gayā-śrāddha-paddhati*, *Rāsa-yātrā-paddhati*, *Tripushkara-śānti-tattva*, *Graha-yoga-tattva* (or *Pramāṇa-tattva*) and *Dāyabhāga-ṭīkā*, a commentary on *Dāyabhāga*. The commentary has been hailed as the best on the *Dāyabhāga* by the Calcutta High Court and Bengal schools respects his authority; his works, however, hold little influence outside Bengal. He wrote also *Śūdra-kriyā-vichāra-tattva* for ascertaining the religious rites and ceremonies which the Śūdras were entitled to perform.

RAGHUNANDANA ŚARMĀ. A Vedic scholar, whose chief work in Hindi : *Vedic Sampatti* (1933) discusses in a scientific and systematic manner the Vedic language, life, manners and institutions; he was influenced by the writings of Dayānanda Sarasvati (q.v.).

RAGHUNĀTHA (fl. 15th cent.). A Sanskrit writer of the Dvaita school of philosophy, who is known for his work, *Vādirāja-vṛitta-ratna saṅgraha* (A Collection of Shining Deeds of Vādirāja; q.v.).

RAGHUNĀTHA-CHARITA. See *Vāmana Bhaṭṭa Bāṇa*.

RAGHUNĀTHĀCHĀRYA, SHRIMAT BHAGAVATAM (1944-). A Sanskrit scholar, who is Reader in Sanskrit, S.V. University, Tirupati. His chief works are : *Rāma-vijaya* (a poem in Sanskrit in 5 cantos; 1976), critical editing of *Kriyākairava-chandrikā* by Varāhaguru, *Ṛigvedamu* (monotheistic interpretation in Telugu of *Ṛigveda*: 1978), *Devālaya* (original Sanskrit poem), *Ārshavijñāna-sarvasvam* (Encyclopaedia of Ancient Indian Literature; vol. I concerning Vedic Saṁhitās; vol. II concerning Brāhmaṇas; other volumes in preparation), *Means of Valid Cognition According to Nyāya and Mīmāṁsā—A Critical Study* (1983), and *Lalitāsahasranāma* (with Bhāskarāya Bhāshya : 1985). He is also Co-ordinator of T.T. Devasthānam Publications, Tirupati.

RAGHUNĀTHA DĀSA (fl. early 16th cent.). One of the six Gosvāmins of Vṛindāvana, son of Govardhana and a Kāyastha of West Bengal; he was attracted to Vaishṇavism

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after his meeting with Chaitanya. His works in Sanskrit are: *Dānakeli-chintāmaṇi* (a poetical composition), *Muktā-charita* (q.v.; a Champū Kāvya) and a number of devotional and didactic lyrics. He holds a good place in the Bengal school of Vaishṇavism.

RAGHUNĀTHA GOSVĀMĪ (fl. 16th cent.). A Sanskrit writer, whose *Gaurāṅga-champū* treats of the life and doings of Chaitanya (q.v.).

RAGHUNĀTHA MANOHARA (fl. early 18th cent.). A Sanskrit writer of Champā, which is identified with Choul in Kolaba district of Mahārāshṭra. He is the author of two works on poetics: *Kavikaustubha* and *Chhandoratna-mālā* (the latter not yet discovered, but quoted in the former work).

RAGHUNĀTHA MIŚRA. A Sanskrit writer, who was a disciple of Chaitanya (1486-1527). His *Mukta-charita* in prose suggests the excellence of Kṛishṇa's love for Rādhā.

RAGUNĀTHA NĀYAKA (r. 1600-32). King of Tanjore, a zealous patron of letters and a well-known Sanskrit poet, whose chief works are: *Achyutarāyābhyudaya* (a biography of his father, Achyutarāya), *Rāmāyaṇa-sāra-saṅgraha*, *Gajendra-Moksha*, *Nalābhyudaya*, *Pārijāta-haraṇa* and *Rukmiṇī-Kṛishṇa-vivāha* (all Mahākāvyas based on mythological themes). An authority on music, his *Saṅgīta-sudhā* is a comprehensive work on music, including instrumental music and dancing; his *Bhārata-sudhā* embraces dancing.

RAGHUNĀTHA PRASĀDA CHATURVEDA A modern Sanskrit poet, who composed *Javāhara-jyoti* (1977) on the life of Pandit Jawahar Lal Nehru.

RAGHUNĀTHA ŚARMĀ. A well-known Sanskrit scholar, who is son of celebrated Sanskrit scholar : Kāśīnātha Śāstrī (q.v.). He was a Professor at Government Sanskrit College, Varanasi but now, retired, lives in his native village Chhātā in Balia district. He has been given the 'Sanskrit Bhārati' award (1982) of Rupees one lac for his services to Sanskrit language and literature. He is noted for his *Ambakartrī Vyākhyā*, a comm. on the *Vākyapadīya* (q.v.), a grammatico philosophical Sanskrit work in verse by Bhartṛihari (q.v.). The comm. has been published by the Varanaseya Sanskrit Vishwavidyalaya, Kāśī in 5 Pts. (1962-80). Śarmā has also made a detailed analysis of the different texts of the *Vākyapadīya*. His *Stotravallari* is a Stotra work, containing 12 *Śatakas* like *Sūryastava*, *Śanistava*, etc.

RAGHUNĀTHA ŚĀSTRĪ PARVATE (fl. middle 19th cent.). A Sanskrit author of *Pada-bhūshṇa* (a comm on the *Gītā*) and *Śāṅkara-pāda-bhūshaṇa* (an advaitic polemic against Dvaita, written in 1848, under the patronage of Nānā Sāheb, Minister at Bhor).

RAGHUNĀTH SINGH. A modern scholar, whose chief work is the ed. of Śrīvara's *Jaina-Rājataraṅgiṇī*.

RAGHUNĀTHA ŚIROMAṆI (fl. between 1450-1550). The foremost among the Sanskrit writers of Bengal school of Navya-nyāya; his works are: *Tattva-chintāmaṇi-dīdhiti* (q.v.; one part each on Pratyaksha, Anumāna and Śabda), *Kirdṇāvalī-prakāśa-dīdhiti* (one part each on Dravya and Guṇa), *Padārtha-khaṇḍana*, *Atma-tattva-vivekadīddhiti* and *Malimalucha-viveka*. Some other works are also attributed to him but there is no definite evidence of his authorship of those works.

RAGHUNĀTHA TARKAVĀGIŚA. A Bengali Sanskrit writer on Tantra and author of *Āgama-tattva-vilāsa*, written in 1687.

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RAGHUNĀTHA TĪRTHA (fl. 18th cent.). A Sanskrit scholar, *alias* Śeshachandrikā-chārya, whose comm. *Śeshachandrikā* was written to complete the *Tātparya-chandrikā* of Vyāsarāya (q.v.). His other works include a comm. on *Tantra-sāra* (q.v.) on the *Īśāvāsyopanishad-bhāshya-ṭīkā* (in 1720 granthas) and on *Karma-nirṇaya*.

RAGHUVAṀŚA. A Sanskrit Mahākāvya in 19 cantos by Kālidāsa (q.v.), which deals with the history of the Raghu race. Raghu appears to be singularly fortunate in having not only illustrious ancestors but also illustrious descendants for atleast three immediate successors and that seems to be the reason why Kālidāsa named his poem after Raghu; the poem appears to be incomplete.

The poem first sketches the history of the kings of Solar dynasty (Sūryavaṁśa), descendants of Ikshvāku whose name occurs in the *Ṛigveda*, and whose family is renowned in the epics and the Purāṇas. Dilipa is king but childless; he learns that when returning from Indra's heaven, he has failed to show reverence to his sacred cow, who has cursed him; to make amends he determines to worship her daughter, Nandinī, on earth; once he saves her from a lion by offering his own body in exchange, and pleased, Nandinī accords him his wish. Raghu is born; in the Aśvamedha the young Raghu proves his valour. After the offering is performed, Dilīpa instals Raghu as the king and he himself retires to the life of an ascetic in the forest (i-iii). Canto iv recounts the adventures of Raghu as conqueror; Canto v reveals that Raghu's generosity has impoverished him; when a Brāhmaṇa Kautsa begs him to aid him to meet the vast demands of his *guru*, he resolves to storm the treasures of Kubera, but a rain of gold saves him from impiety. The Brāhmaṇa's gratitude secures him a son, Aja, who soon equals his father. Aja sets out to take part in the Svayaṁvara; on the way he releases a Gandharva from the shape of a wild elephant, who gives him in the reward a magic weapon. Canto vi presents a brilliant picture of the Svayaṁvara; Indumatī chooses Aja but as the young couple set out for home, the shamed princes plan to take away by force the princess. Aja prevails over them with the help of the magic weapon (vii). Aja's reign is fortunate but a garland falls on Indumatī's breast and slays her, though in truth she is released from her mortal bondage; in reality she was an Apsarā, through a curse. Aja dies broken-hearted and Daśaratha reigns in his place (viii). Daśaratha in pursuit of an elephant mortally wounds a Brāhmaṇa boy; he bears the dying youth to his aged parents, and hears the curse of a like doom (ix). In Canto x is described the magic incarnation of Vishṇu in the sons born to Daśaratha; in xi is described Rāma's story, while xii describes the sights of India as seen from the aerial car on which Rāma and Sītā return to Ayodhyā. Then follows the glorious ceremony of Rāma's coronation; Rāma's banishment of Sītā to Vālmīki's hermitage; Rāma's rule in solitude; birth of Kuśa and Lava to Sītā; Rāma's determination to perform the horse-sacrifice, his hearing from the boys the song of his deeds; Rāma's recognition of his sons and Vālmīki's request for the reinstatement of Sītā. Rāma asks for proof of Sītā's stainless purity; the earth goddess appears and takes her in her bosom to bear her to the realm below. Rāma transfers to his sons the burdens of the state; followed by all the people, he goes forth from the town and is caught up in a heavenly chariot (xiii-xv). The following canto describes Kuśa's return to Ayodhyā from Kuśāvatī where he reigns. Kālidāsa then names worthless kings whose harem supplies their sole interest in life. The poem ends with the death of the lascivious Agnivarṇa (xvii-xix). It appears that Kālidāsa com-

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posed it only upto the end of the 19th Canto and left it there owing to illness or death.

The poem has several enchanting sections, e.g., description of Dilīpa's journey to Vasishṭha's hermitage, account of the svayaṁvara-sabhā of Indumati, *Aja-vilāpa*, description of the confluence of the Gaṅgā and Yamunā. The merit of the *Raghuvaṁśa* as a Mahākāvya is unquestioned and the Indian estimate of it is well reflected in the fact that Kālidāsa is pre-eminently known as *Raghu-kāra* (author of *Raghuvaṁśa*). The poem has its source in the *Rāmāyaṇa* and some Purāṇas; its style is simple, its similes are apt and striking; it contains much genuine poetry and may rightly be ranked as the finest Indian specimen of larger poems.

RAGHU VIRA (1902-63). A celebrated scholar, who on his return from Europe in 1931, established the International Academy of Indian Culture at Lahore, which in 1946 was shifted to Nagpur and then to New Delhi. He evolved scientific and technical terminology, and the series of special dictionaries which he issued, subject by subject, and the consolidated *Comprehensive English-Hindi Dictionary* are standing monuments to his linguistic attainments. He ed. with Mantra Index, for the first time, the Jaiminīya-text of *Sāmaveda* (1938), ed. the Paippalāda recension of the *Atharvaveda* (1936-42), with all the critical material with full references, and his own critical remarks in parallel columns along with the text on the same page; brought to light and ed. for the first time one more Saṁhitā of the Black *Yajurveda*, the *Kapishṭhala-kaṭha-saṁhitā* (1932), ed. the *Jaiminīya-brāhmaṇa* of *Sāmaveda* (1954; with the aid of his son, Lokesh Chandra), completed the ed. of the Kāṇva recension of the *Śatapatha-brāhmaṇa*, which is comparatively rare, by adding two more volumes—a part of the text was ed. by Caland in 1926—and made the complete text available in 1939; pub. *Gṛihya-sūtra* (1932), ed. with Mantra-Index *Vārāha-śrauta-sūtra* (with W. Caland); ed. *Virāṭa-parva* in the Critical ed. of *Mahābhārata* pub. by Bhandarkar Oriental Research Institute; pub. the Sanskrit-Chinese Dictionary *Fan-fan yu*; wrote works *Rāmāyaṇa in China* (Nagpur, 1956; jointly with Yamamato). He launched a very comprehensive scheme of publications, covering Indian Literature on an Asiatic scale under the caption *Śatapiṭaka*, which has been continued after his death by his son Lokesh Chandra. A large nnmber of publications concerning Tibetan and Mongolian Buddhism have appeared in this huge project. See *Lokesh Chandra*.

RAGHUVĪR VEDĀLAṄKĀR. A Sanskrit scholar, whose chief works in Hindi are: "Critical Study of *Kāśikā*" (1977) and "Comparative and Analytical Study of Vedas" (1981).

RAGOZIN, Z.A. A modern Indologist, whose chief work is *Vedic India*.

RĀHADEVA. See *Guhadeva*.

RAHDER, JOHANNES. An Indologist, whose chief works are: ed. of *Daśabhūmika-sūtra* (Leuven, 1926), ed. of *Bodhisattvabhūmi* (as an Appendix to the ed. of *Daśabhūmika-sūtra*) and *Glossary of the Sanskrit, Tibetan, Mongolian and Chinese Versions of the Daśa-bhūmika-sūtra* (Paris, 1928).

RĀHULA, BHIKKHU TELWATTE. A modern scholar, whose chief work is *A Critical Study of the Mahāvastu*.

RĀHULA SĀṄKṚITYĀYANA (1892-1963). A scholar, who brought to light (Patna, 1937 ff.) a number of Sanskrit manuscripts (dating from about the 10th cent.) in Tibetan monasteries and photographed some of them for the Bihar Research Society, Patna; he also pub.

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the texts of Dharmakīrti and wrote a work in Hindi entitled *Bauddha-saṁskṛiti*; and ed. *Saṁskṛita-kāvyadhārā* and *Hindi-kāvyadhārā*.

RĀHULA, WALPOLA. A French Indologist, whose chief work is *Le compendium de la super-doctrine (philosophie) (Abhidharmasamuchchaya) d' Asaṅga* (Paris, 1971; a French tr. of Sanskrit text of Asaṅga's *Abhidharma-samuchchaya*).

RAHURKAR, V.G. A modern scholar, whose chief work is: *The Seers of the Ṛigveda* (Poona, 1964).

RAI, R. A modern scholar, whose chief works are: *Mahābhārata-kośa* (Benares, 1964; Hindi tr. of Sorensen's work) and *Vālmīki-rāmāyaṇa-kośa* (descriptive index to names and subjects; Benares, 1965).

RAIDHU (fl. probably 16th cent.). A Jaina Apabhraṁśa poet of Gwalior, who was son of Harisiṁha. He composed some 25 works of which *Padma-purāṇa*, *Harivaṁśa* (qq. v.) and *Sukauśald-charita* (on the story of Sukauśala Muni) are important.

RĀJ BALI PĀṆḌEY. A modern scholar, whose chief works are a study on *Indian Palaeography*, a monograph on *Harivaṁśa* (Lucknow, 1960), *Purāṇa-vishayānukramaṇī* (Vol. I, Benares, 1957; in Hindi, giving the names of kings, queens and others from the 18 Purāṇas with a summary description of each), *Historical and Literary Inscriptions*, *Hindu Saṁskāras* (1949), *Hindu Dharma Kośa* (1978), and 'Purāṇic Data on the Original Home of the Indo-Aryans' (according to Pāṇḍey, the original home of the Indo-Aryans was Madhyadeśa and its centre lay between Ayodhyā and Pratishṭhāna).

RĀJĀ, K. KUNJUNNI (1920-). An eminent Sanskrit scholar, whose chief works are: *Contribution of Kerala to Sanskrit Literature* (an illuminating work), *Indian Theories of Meaning* (1969), ed. of *New Catalogus Catalogorum* (vols. IV-X; vols. I-III by V. Raghavan), ed. of *Unadimaṇi-dīpikā* of Rāmabhadra Dikshita and some annual surveys of Sanskrit literature in the "Indian Literature". He is at present Honorary Director, Adyar Library and Research Centre, Madras.

RĀJACHŪḌĀMAṆI DĪKSHITA. A celebrated Sanskrit scholar in Mīmāṁsā and son of Śrīnivāsa Dīkshita (q.v.; fl. 17th cent.); he was patronised by king Raghunātha of Tanjore, on whom he wrote a poem, *Raghunātha-bhūpa-vijaya*. His chief works are: *Rukmiṇī-kalyāṇa* (a kāvya in ten cantos, dealing with the theme of the marriage of Kṛishṇa and Rukmiṇī), *Rāghava-yādava-pāṇḍavīya* (a poem, narrating the stories of *Rāmāyaṇa*, *Bhāgavata* and *Mahābhārata* at the same time), a four-act drama *Kamalinī-kalāhaṁsa* (on the treatment of love-affairs in an artificial way of the hero and heroine) and *Śṛiṅgāra-sarvasva*, a one-act play on an erotic theme. *Śaṅkarābhyudaya* of which only 6 cantos are available, describes the life of Śaṅkarāchārya. He is also author of a number of works on Alaṅkāra and a prose work *Yuddhakāṇḍa-champū*.

RĀJĀDHIRĀJA-VILĀSINĪ. A Pali prose work, written at the instance of Burmese king Bodopayā (acc. 1782), which takes the *Jātaka* book as the chief source; its author is unknown.

RĀJAGOPĀLA CHAKRAVARTI, A. (1882-1934). A Sanskrit writer, whose chief works are: *Saivalinī* (an adaptation of a Bengali novel), *Kumudinī*, *Vilāsakumārī-saṅgara* (both original novels), poems and *Kavi-kāvya-vichāra* (an original work combining literary history and poetic criticism).

RĀJAGOPĀLACHARIAR, T. A modern

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scholar, whose chief work is *Vaishṇava Reformers of India*.

RĀJAGOPĀLA IYENGAR, M.R. A Sanskrit poet, in whose *Kākadūta* (1940), a message is sent by a thief in gaol to his beloved through a crow. He tr. in 1940 the *Rubaiyat of Omar Khayyam* into Sanskrit. He also tr. Vedāntadeśika's Sanskrit drama, *Saṅkalpa Suryodaya* into English (1976-77).

RĀJAMĀRTAṆḌA. An important Sanskrit comm. on the *Yoga-sūtra* (q.v.), ascribed to Bhoja (q.v.).

RĀJAMMĀ A. (b. 1877). A Sanskrit lady writer of Madras, whose *Chandramaulī*, a novel depicting social life and evils, introduces also a drama into the story.

RĀJĀNAKA MAHIMABHAṬṬA. See *Mahimabhaṭṭa*.

RĀJĀNAKA RATNĀKARA (fl. 855). A Sanskrit poet, who was son of Amṛitabhānu. He flourished under Jayāpīḍa and Avantivarman of Kashmir and composed the *Haravijaya* (q.v.) and *Vakroktipañchāśikā*, a small poem of 50 verses, being an imaginary dialogue between Śiva and Pārvatī of ingenious intricacy.

RĀJĀNAKA RUYYAKA. See *Ruyyaka*.

RĀJANĀTHA II. A Sanskrit poet and son of Aruṇa-girinātha I. As his father was known as Ḍiṇḍimaprabhu (Ḍiṇḍima I), he was known as Ḍiṇḍima-kavi-sārvabhauma (Ḍiṇḍima II). His fame exceeded to that of his father and extended to the kingdoms of Sera, Chola and Pāṇḍya. He earned many titles by his proficiency in histrionics, language and philosophy. His *Sāluvābhyudaya* (q.v.) extols the achievements of Sāluva Narasiṁha and his ancestors; the poem seems to have been composed in about 1480.

RĀJANĀTHA III, ḌIṆḌIMA. A Sanskrit poet, who belonged to the famous Ḍiṇḍima family which originally belonged to Mathurā. His *Achyutarāyābhyudaya*, in 12 cantos deals with the history of Achyutadevarāya of Vijayanagara (1530-42), the successor of Kṛishṇadevarāya, while his *Bhāgavata-champū* narrates the story of Kṛishṇa.

RĀJĀṄGALA-MAHODYANA. See *Rāmāsvāmī Rājū*.

RĀJANĪTI-RATNĀKARA (or *Nīti-ratnākara*). A Sanskrit work in 16 chapters or *taraṅgas*, by Chaṇḍeśvara (q.v.), written at the instance of king Bhaveśa or Bhavasiṁha of Mithilā. Concerning itself with the usual topics of *Arthaśāstra* and the Rājadharma of *Dharmaśāstra*, it deals with kings, *amātyas*, *prāḍvivākas*, *sabhyas*, forts, treasury, ambassadors, armies and spies, *maṇḍala*, seven elements of state, heir apparent, etc. This appears to be the author's last production composed at a very advanced age.

RĀJAPRAŚNĪYA. See *Uvaṅga*.

RĀJARĀJA (fl. early 12th cent.). A Sanskrit writer and ruler of Calicut, whose *Rājarājīyam* deals with poetics, music and dancing, besides drama. The part dealing with the drama alone, is now available. The *Rājarājīyam*, however, is ascribed by some historians to another poet, who might have been in his court.

RĀJARĀJA VARMĀ, A.R. (1863-1918). A renowned Sanskrit writer of Kerala, who was Superintendent of Sanskrit Studies in Travancore. Besides a comm. called, *Laghu-pāṇinīya* (1913) on Pāṇini's grammatical work (which also includes a supplement on modern comparative philology), he composed a drama

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Uddālaka-charita, which was an adaptation in prose of Shakespeare's *Othello*, a poem *Vitavibhāvarī*, *Āṅgla-sāmrājya* (a historical poem in 23 cantos on the British Empire), the *Ṛigveda-kārikā*, *Karaṇa-parishkaraṇa* on Calendar reform, *Gairvāṇī-vijaya*, a play on the introduction of Sanskrit in schools, several hymns and short poems. A grammarian par excellence, he is known by the title 'Kerala-Pāṇini'.

RĀJARĀJA VARMĀ RĀJA (1892-1970). A Sanskrit scholar of Kerala, who has written a history of Sanskrit literature in Malayalam. Author of numerous works in Malayalam, he has tr. a portion of a Malayalam Mahākāvya *Umākerala* into Sanskrit.

RĀJĀRĀMA ŚĀSTRĪ (*c.* 1805-75). A celebrated Sanskrit scholar, who was born in Varanasi. He obtained proficiency in grammar and Tarkaśāstra. It was Śāstrī's knowledge of the Smṛiti works, which was responble for his appointment as a judge in Azamgarh court, so that Hindu cases could be settled according to Hindu Dharmaśāstras. He then went to Gwalior, where the Maharaja highly honoured him. He was also appointed as Professor of Sanskrit (1856-69) at Government Sanskrit College, Varanasi, when James R. Ballantyne and then Griffith were its Principals. Only one work : *Vidhavodvāhaśaṅkā Samādhiḥ* of Śāstrī has come to light but it testifies to his scholarship. When Raja Ram Mohun Roy advocated re-marriage of widows, Śāstrī was requested to give his verdict in favour of or against widow-remarriage. Śāstrī in his above Sanskrit work (1855) gave his verdict against widow remarriage, basing himself on Smṛitis.

RĀJĀ RĀM SHĀSTRĪ (1867-1948). A Sanskrit scholar, whose chief works are: *Atharvaveda Bhāshya* (1930), *Nirukta* (ed.), commentaries on the Upanishads, etc.; his total works are about 85.

RĀJĀRĀM SHĀSTRĪ BOḌĀS. A scholar, whose chief works are the ed. of *Aitareyabrāhmaṇa* of *Ṛigveda* (1895; the text having been carefully corrected by comparing many manuscripts) and ed. of Patañjali's *Yogasūtras*.

RĀJAŚEKHARA. A Prakrit and Sanskrit writer, who was son of the minister Darduka and Śīlavatī, grandson of Akāla-jalada, and descendant of Surānanda, Tarala, and Kavirāja, all poets of name. He belonged to the Yāyāvara family of Mahārāshṭra, and was a moderate Śivaite by faith. His wife, Avantisundarī, was an accomplished princess of the Chāhamāna family and Rājaśekhara's great esteem for her is marked by his references to her views in his *Kāvyamīmāṁsā*; his *Bālabhārata* (also known as *Prachaṇḍapāṇḍava*) was composed for his successor, Mahīpāla. Rājaśekhara quotes from Vākapatirāja, Udbhaṭa, and Ānandavardhana, and praises Bhavabhūti, while be himself is referred to by Somadeva and Dhanañjaya and eulogised by Soḍḍhala. He must, therefore, be placed in the last quarter of the 9th and the first quarter of the 10th century.

He is the author of the Prakrit drama, *Karpūra-mañjarī* (q.v.), the three Sanskrit dramas: *Bāla-rāmāyaṇa*, the *Bāla-bhārata* and *Viddha-śāla-bhañjikā* (qq.v.), of *Bhuvana kośa* (a detailed geography of the then known universe, which is referred to by the author in his *Kāvyamīmāṁsā*) and *Kāvyamīmāṁsā* (an elaborately planned work on poets and poetics; q.v.). The *Antarkathāsaṅgraha*, a collection of narratives, is also attributed to him. One more work, *Harivilāsa* is known to have been composed by Rājaśekhara, which, as we know from citations by Hemachandra and Ujjvaladatta, seems to be a *Mahāprabandha* and may, as such, be taken to be a product of Rājaśekhara's mature age.

A polymath, Rājaśekhara is certainly a great master of words.

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RĀJAŚEKHARA. See *Kolluri Rājaśekhara.*

RĀJAŚEKHARA SŪRI (fl. 14th cent.). A Jaina Sanskrit author of *Prabandha-kośa* (q.v.; 1348). In Apabhraṁśa, he composed a small poem, *Nemināth Phāgu* (q.v.) on the life of Nemināth, a Jaina Tīrthaṅkara.

RĀJATARAṄGIṆĪ. A chronicle in Sanskrit of legendary and historical kings of Kashmir from the beginning to the middle of the 12th century. Composed by Kalhaṇa (q.v.), it is a valuable work for the political and social history of Kashmir as well as for the topography of that land.

It appears Kalhaṇa used the works of early chroniclers in the field and also gathered first-hand information from inscriptions, coins, copper-plates, temples, local traditions, various eulogies, family records, etc. The treatise is completed in 8 books; Bk. I treats of Gonanda dynasty. The first king Gonanda is of special importance because he is made to have come to the throne in the same year in which Yudhishṭhira was crowned, and on this absolutely groundless synchronism is built up the whole fabric of Kalhaṇa's chronology. Bk. II brings us to a new line of kings and Bk. III mentions the restoration of Gonanda line under Meghavāhana. There is, however, little element of historicity of the dynasties mentioned in the first three books. With the dynasty of Kārkoṭa, which begins with Bk. IV, there are historical realities more and more. The Kārkoṭa dynasty was overthrown by Avantivarman, grandson of Utpala. But in these, real historical kings like Aśoka, Kushanas (Huvishka, Jushka and Kanishka) and Hūṇas (Torman and Mihirakula) are also mentioned. With Avantivarman facts are in the full light of history; Bk. V carries the dynasty down to 939, and Bk. VI completes it to the death of qūeen Diddā in 1003 and the peaceful accession of her nephew, the first prince of the Lohara dynasty. Bk. VII ends with the assassination of king Harsha, and Bk. VIII deals at great length (3449 stanzas) with the events of the half-century from the accession of Uchchala. The work stops with the reign of Jayasiṁha.

The work began to be composed in 1149. "It is a fine piece of literary composition, embellished by figures of speech."--*Varadachari, HSL, 82.*

RĀJAVĀDE, V. K. A modern scholar, whose chief study in the Vedic field lay in this that he sought to prove that a majority of Vedic nouns meant 'wealth' and a majority of Vedic verbs meant 'to give'; he ed. and tr. also into English the *Nirukta.*

RĀJĀVALĪ-PATĀKĀ. A continuation of the *Jaina-rājataraṅgiṇī* (q.v.), which deals in nearly 1,000 Sanskrit verses, with the story of the kings of Kashmir till the annexation of that province by Akbar in 1586; it was begun by Prājyabhaṭa and completed by his pupil Śuka (qq.v.).

RĀJAVALLABHA ŚĀSTRĪ (fl. 20th cent.). A Sanskrit poet, whose *Sachchidānanda-śivābhinava-nṛisiṁhabhāratī-vijaya-kāvya* is a Mahākāvya on the celebrated Nṛisiṁhabhāratī Svāmī of Śriṅgeri (Madras, 1936).

RĀJAVAṀŚA SAHĀYA HĪRA. A Sanskrit scholar, who is known for his *Saṁskṛita Sāhitya Kośa* (1973).

RĀJAVIJAYA, MUNI. A Jaina scholar, who ed. Dhanapāla's *Surasundarīchariya* (Benares, 1916), with an elaborate preface in Sanskrit and some good notes on difficult Prakrit words.

RĀJAVINODA. See *Udayarāja.*

RĀJAVIRA ŚĀSTRI. A Sanskrit scholar, who prepared *Vaidika-kośa* (1975; with the

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assistance of Vedapāla Śāstrī), which is a collection of Vedic words with meanings as given by Dayānanda Sarasvatī in his *Vedabhāshya* and other works.

RĀJAVYAVHĀRA-KOŚA. See *Kulkarni, C.M.*

RĀJENDRA-KARṆAPŪRA. A Sanskrit panegyric, in 75 verses of varied metres by Śambhu (q.v.), the protege of king Harshadeva of Kashmir (1089-1101).

RĀJENDRALĀL MITRA (1824-91). A scholar, whose chief works are the pub. of *Lalitavistara* (ed.), ed. of the *Gopatha-brāhmaṇa* (in collaboration with Jīvānanda Vidyāsāgara) under Bibliotheca Indica Series, ed. of *Taittirīya-brāhmaṇa* (1855-70), ed. and Eng. tr. of *The Twelve Principal Upanishads* (with E.B. Cowell), the *Sanskrit Buddhist Literature in Nepal* (Calcutta, 1882) and *Indo-Aryans* (2 Vols.).

RĀJENDRANĀTHA SHARMĀ. A Sanskrit scholar, whose chief works are: *Culture and Civilization as Revealed in the Śrautasūtras* (1977) and *Ancient India according to Manu* (1980).

RAJNEESH, ĀCHĀRYA. A modern scholar, whose chief works are comms. on the Upanishads, and the *Bhagavadgītā*; he has also written on Mahāvīra, Gautama Buddha, Lao-Tse and on Indian saints.

RĀJŪRKAR, BHAGAT SINGH. A modern scholar of Aurangābād, who has made a comparative study of Sanskrit and Hindi *Rāmāyaṇas.*

RĀJŪ ŚĀSTRI. See *Tyāgarāja Makhin.*

RĀKHĀLADĀSA NYĀYARATNA (d. 1921). A Sanskrit writer of Bengal, who, besides other works, wrote *Advaitavāda-khaṇḍana*, a criticism of Advaita, which evoked a reply from Vāṇīkānta Śarman (Calcutta, 1912).

RĀKSHASA-KĀVYA (*KĀVYA-RĀKSHASA*). A Sanskrit kāvya in 20 verses, which is in an enigmatic and alliterative style. It contains a description of sylvan scenery by a person roaming about in the forest with his spouse. It is variously ascribed to Kālidāsa, Ravideva, and Vararuchi, though Keith is inclined to accept Ravideva as its author. Winternitz sees sylistic and other similarities of this poem with the *Nalodaya* (q.v.) and ascribes both the poems to Ravideva, son of Nārāyaṇa. A comm. on this work was copied in *c.* 1159; thus the poem itself was composed much earlier than the 12th century.

RĀMA AMĀTYA. Son of Timmāmātya of the family of Todarmal and author in Sanskrit of *Svaramela-kalānidhi* (q.v.; 1550), a work on Karnataka system of music. He fl. in the court of Aliya Kāmarāja (r. 1552-65) of Vijayanagar, and was a son of Chatura Kallinātha's daughter.

RĀMABHADRA DĪKSHITA. A Sanskrit poet, born in the family of Chaturvediyajvans in the village of Kaṇḍramanikyam near Kumbhakoṇam. His father, Yajñarāma Dīkshita was a specialist in grammar and his brother Rāmchandra was a humorous poet. Rāmabhadra studied literature and philosophy under the ascetic Bālakṛishṇa and under Chokkanātha, whose daughter he married. An admirer of the poet Nīlakaṇṭha, it was the latter's poetry that infused the poetic spirit in young Rāmabhadra and later on as his name reached the ears of king Shāhjī of Tanjore (r. 1684-1711), he was patronised; he was much loved by his disciples and was called Ayya or Ayya Dīkshita. He was also patronised by king Sarphojī of Tanjore (r. 1711-28), who bestowed upon him the agrahāra of Śhāhjirājapurā (now known

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as Trivualnular). Unequalled in his devotion to Rāma, his works are: *Patañjali-charita* (q.v., a poem), *Jānakī-pariṇaya* (a drama, based on the theme of the *Rāmāyaṇa*, in which some characters appear in disguise), *Śṛiṅgāra-tilaka* or *Ayyabhāṇa* (describing the amorous adventures of Bhujaṅgaśekhara of Madhurā, written to rival *Vasanta-tilaka* or Ammāl-bhāṇa by Varadāchārya; q.v.) (both dramas), *Rāmabāṇastava*, *Rāmachāpastava*, *Rāmaāśṭaprāsa*, *Prāsasthava*, *Vishṇugarbhastava*, *Paryāyoktinishyanda*, *Tūṇīrastava*, and *Rāmabhadraśataka*.

RĀMABHADRA MUNI (fl. 13th cent.). A Jaina Sanskrit dramatist and pupil of Jinaprabha Sūri; he is the author of the *Prabuddha-rauhiṇeya* (q. v.), a Prakaraṇa, describing in 6 Acts the circumstances which caused the robber Rauhiṇeya to change his profession.

RĀMABHADRĀMBA. A Sanskrit court-poet of Raghunātha Nāyaka (r. 1600-32) and author of *Raghunāthābhyudaya*, a poem describing the life of Raghunātha; the work contains valuable references to many historical events.

RĀMABHAṬṬA. A Sanskrit poet, whose *Śṛiṅgāra-kallola*, resembling the celebrated Śataka of Amaru, has been brought to light recently; his date is not certain.

RĀMABHYUDAYA. A Sanskrit drama (not extant) by Yaśovarman, describing the story of Rāma in six Acts; it is mentioned by Ānandavardhana in his *Dhvanyāloka* and also in the *Daśarūpaka*, *Sāhitya-darpaṇa*, etc. Thus Yaśovarman, like Śrī-Harsha, is a royal poet and is very probably to be identified with the patron of Bhavabhūti (q.v.).

RĀMĀBHYUDAYA. See *Sāluva Narasiṁha*.

RĀMĀBHYUDAYA. See *Vyāsa Śrīrāmadeva*.

RĀMACHANDRA (fl. 8th cent.). A Sanskrit poet, who styled himself as Kavīśvara; he is the author of a *Praśasti*, a poem of 14 stanzas applying equally well to Śiva and Pārvatī.

RĀMACHANDRA (fl. 12th cent.). A Sanskrit writer, the famous one-eyed pupil of Hemachandra, who is reported to be the author of a hundred works, of which only a few are now available. Of these some are dramas: *Naḷa-vilāsa* (dealing with the story of Nala in 7 Acts), *Raghu-vilāsa*, *Rāghavābhyudaya*, *Yādavābhyudaya*, *Nirbhayabhīma* (a one-act Vyāyoga on the slaying of the demon Baka), *Vanamālikā*, *Mallikāmakaranda*, *Satyahariśchandra* and *Kaumudi-Mitrānanda* (q.v.). He is the author also of a collection of verses called *Sudhākalaśa*. Rāmachandra, along with Guṇachandra, composed a treatise on dramaturgy: *Nāṭyadarpaṇa* (q.v.) and *Dravyālaṅkāra*, a work on Jaina logic; the former is valuable in literary history for its quotations from various works (now lost) of great merit.

RĀMACHANDRA (fl. *c.* 1400). A native of Āndhra, son of Kṛishṇāchārya and author in Sanskrit of *Prakriyā-kaumudī* (q.v.), a grammatical work; he wrote original works also on Vedānta and Astronomy.

RĀMACHANDRA. A Sanskrit poet and son of Lakshmaṇabhaṭṭa; his *Rasika-rañjana* (1524), composed at Ayodhyā, describes the erotic and ascetic sentiments at the same time.

RĀMACHANDRA (fl. 14th cent.). Author of Sanskrit *Rasendra-chintāmaṇi*, an Āyurvedic work.

RĀMACHANDRA. Author of Sanskrit *Vidagdhabodha*, a small grammatical work.

RĀMACHANDRA. A pupil of Nāgeśa and author of a Sanskrit comm. *Vṛitti-saṅgraha* on the *Aṣhṭādhyāyī* (q.v.).

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RĀMACHANDRA. Author of Sanskrit comm. *Jyotsnā* on the *Vājasaneyī-prātiśākhya*.

RĀMACHANDRA BHĀRATĪ. A modern Sanskrit writer, whose *Saphalo Vidyārthī* (1970) is a series of 137 prose and verse-pieces on all the things that students as the future citizens of the country should learn.

RĀMACHANDRĀCHĀRYA. A Sanskrit poet whose *Laghukāvya-mālā* (Madras, 1924) comprises translations: *Purushadaśāsaptaka* (on the seven stages of man, taken from *As You Like It*), *Sumanoratha* (from Roger's *A Wish*), *Piturupadesā* (from *Hamlet*) and *Sādhu-vāda-mañjarī* (from Browning's *All's Right With the World*).

RĀMACHANDRA DĪKSHITA (fl. 17th cent.). A Sanskrit writer, who is noted for his *Keralā-bharaṇa* (The Ornament of Kerala), in which to settle a dispute between the sages Vasishṭha and Viśvāmitra in Indra's court as to which place on earth is the most beautiful, two Gandharvas, Milinda and Makaranda, visit various places and report on the good and bad in each. They conclude that Kerala is the best country because of its natural beauty and enjoyability.

RĀMACHANDRA KAVI, KORĀḌA (1816-1900). A Sanskrit poet, who was a Paṇḍita in Noble College, Masulipaṭam. His chief works are: *Ghana-vṛitta* (on the lines of *Megha-dūta*), *Kumārodaya-champū*, *Devī-vijaya* (a long poem), *Śṛiṅgāra-sudhārṇava* (a *bhāṇa*) and *Svodaya-kāvya* (yet to be published).

RĀMACHANDRA KAVIBHĀRATĪ. A Sanskrit poet, who went to Ceylon in about 1245 during the reign of king Parākramabāhu II and was converted to Buddhism; his *Bhakti-śataka* is an example of the application of Hindu ideas of *Bhakti* to an extravagant eulogy of Buddha in the regular kāvya style and diction.

RĀMACHANDRA MIŚRA. A modern Sanskrita scholar, whose *Saṁskṛita-sāhityetihāsa* is a history of Sanskrit literature in Sanskrit.

RĀMACHANDRAN, C. (1932-). An Indian scholar, who is Chairman, Board of Studies in Indian Culture, Madurai Kamaraj University, A.P.A. College of Arts and Culture, Palni, Tamil Nadu. Apart from his Tamil works on Indian culture, his "Temple Culture and on Religious Sects" is ready for publication.

RĀM CHANDRA ŚĀSTRĪ KINJAWADEKAR. A modern scholar, who has ed. the *Mahābhāratam with the Bharata Bhavadīpa Commentary of Nīlakaṇṭha* (1979).

RĀMACHANDRAN, T.N. A modern scholar, whose chief works are *Jaina Monuments*, etc. (Calcutta, 1944) and *The Golden Age of Hindu-Javanese Art* (Madras, 1931).

RĀMACHANDRAN, T.P. A modern scholar, whose chief work is *Dvaita Vedānta*.

RĀMACHANDRAŚEKHARA. A Sanskrit author of *Kalā-nandaka*, a drama, written at the instance of king Tulājī of Tanjore (1765-87), dealing with the separation and reunion of Kalāvatī and the prince Nandaka; Nandaka is said to be a prince born of a royal pair as a gift of Rāmabhadra, the deity of Bhadrāchala. The author performed Pauṇḍrīkayāga and was proficient in grammar.

RĀMACHANDRA SHUKLA. A Sanskrit poet, whose *Gāndhī-gaurava* (1969) in 125 verses eulogises Mahātmā Gāndhī.

RĀMA-CHARITA. A Sanskrit historical poem by Sandhyākara-Nandin (q.v.; fl. 12th cent.),

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which simultaneously tells in four cantos the story of Rāma, son of Daśaratha and the history of Rāmapāla, his patron, who fl. at the close of the 11th cent. in Bengal; the work is also called *Rāmapāla-charita*. It deals mainly with the successful revolution in North Bengal, the murder of Mahīpāla II, and the restoration of the paternal kingdom by Rāmapāla. The story is continued even after Rāmapāla's death, and ends with Madanapāla. "The work possesses great historical value as a contemporary record, but fails as a poetical composition. It was soon forgotten on account of its limited and local interest." —*HCIP, V, 308*.

RĀMA-CHARITA. A Sanskrit epic by Abhinanda (q.v.); based on the *Rāmāyaṇa* story, from the middle of the *Kishkindhā-kāṇḍa* upto the end of the *Yuddha-kāṇḍa*, it consists of 40 cantos of which the last four are said to have been composed by one Bhīma. To glorify Rāma's character and to display his own poetic skill, the poet has made certain changes in the original story.

RĀMĀCHĀRYA, G. A modern Sanskrit writer who was editor of *Madhuravāṇī*, and in which he serialised the story of *Devī Vāsantī*.

RĀM DAYĀL. A Sanskrit scholar, who, along with David Nelson, has tr. Jagadīsvara's *Hāsyārṇava* (q.v.) into English (1976-77).

RĀMADEVA. See *Chirañjīva*.

RĀMADEVA. See *Vyāsa Śrīrāmadeva*.

RĀMADEVA. A Vedic scholar, who ed. for the first time the *Jaiminīya-upanishad-brāhmaṇa* (Lahore, 1921).

RĀMADEVA, ĀCHĀRYA (b. 1881). A scholar, whose chief works in Hindi are: *Bhāratavarsha kā Itihāsa* (history of India; 3 Pts., the last part was written by Satyaketu Vidyālaṅkār) and *Purāṇa-mata-paryālochana*.

RĀM GOPĀL (1925-). A Sanskrit scholar, whose chief works are : *India of Vedic Kalpasūtras* (1959), *Vaidika Vyākaraṇa* (2 vols., 1965 & 1969; in Hindi), *Vaidika Vyākhyā Vivechana* (in Hindi; 1976), *The History & Principles of Vedic Interpretation* (1982), *Kālidāsa: His Art & Culture* (1983), and *Vedārtha-Vimarśa* (1985). He was Kalidasa Professor of Sanskrit, Panjab University, Chandigarh and is at present Vice-Chancellor, Maharshi Dayanand University, Rohtak.

RĀMGOPĀLA (fl. 18th cent.). A Sanskrit poet and author of *Kākadūta*, a poem on the pattern of *Meghadūta* (q.v.).

RĀM GOPĀL MISHRA. A modern Sanskrit scholar, whose *Kāvya-kautukādarśa* (1984) is a study of the contents of the now non-extant work, *Kāvya-kautaka* by Bhattatauta, Abhinavagupta's teacher.

RĀMAGOPĀLA ŚĀSTRĪ VAIDYA. A Sanskrit scholar, whose chief works are : *Vedoṅ meṅ Āyurveda* (Ayurveda in the Vedas) and ed. of *Kautsvyarnighaṇṭu* (a *Nighantu* older than that of Yāska).

RĀMA GOVIND TRIVEDĪ. A modern Sanskrit scholar, whose chief work in Hindi is: *Vaidika Sāhitya* (Bhāratīya Jñānapīth).

RĀMJĪ UPĀDHYĀYA. A modern Sanskrit writer, whose chief works are: *Bhāratasya-saṁskṛitiko-nidhiḥ* (1959-60), *Sanskrit and Prakrit Mahākāvyas* (1962), a survey of *Sanskrit Drama* (from Aśvaghosha to 1975; in Hindi; 3 Pts.), a study of Kālidāsa, *Prāchīna Bhāratīya Sāhitya kī Sāṁskṛitika Bhūmikā* (Cultural Background of Ancient Indian Literature), *Saṁskṛita Sāhitya kā Ālochanātmaka Itihāsa* (a Hindi work on Critical History of Sanskrit

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literature) and a novel *Dvāsuparṇā*.

RAMĀKĀNTA ŚUKLA. A Sanskrit writer, whose chief works are : *Puraścharaṇa-kamalam Nāṭakam*, *Pandita Rājīyam Nāṭakam* and *Sambhala-Mahātmya* (ed.).

RĀM KARAN SHARMĀ (1927-). A modern Sanskrit scholar, whose chief works are : *Elements of Poetry in the Mahābhārata* (1964; it opened a new line of research in the field of the oral poetic tradition) and the Eng. tr. of *Charaka-Saṁhitā* with a critical exposition of Chakrapāṇidatta's comm. (jointly with Vaidya Bhagawan Dash). He was Vice-Chancellor (1974-80) of K.S. Darbhanga Sanskrit University and is at present Vice-Chancellor of Sampurnanand Sanskrit Vishvavidyalaya, Varanasi.

RĀMAKAVI (fl. 18th cent.). A Sanskrit writer at the court of Rājā of Śekharabhūmi and author of *Pāṇḍava-digvijaya*, a geographical work, describing the conquest of India by the Pāṇḍavas. Bigger than the *Mahābhārata*, it mentions the most noted places in India with historical and Paurāṇic events associated with them. It also gives customs, manners and social conditions of different parts of India, before or after the Muslim conquest as also the stories of Vikramāditya, Śālivāhana, Bhartṛihari, Śaṅkarāchārya, etc. and of kings like Jayachandra of Kanauj and Pratāparudra of Orissa. The authorities quoted are Purāṇas and other works.

RĀMA, KING VI. A modern Thai scholar, who has tr. into Thai the episodes from the *Mahābhārata*: the Nalopākhyāna and the Sāvitryupākhyāna as also the plays, the *Abhijñāna-śākuntala* of Kālidāsa and the *Priyadarśikā* of Śrī-Harsha.

RĀM KISHORE MISHRA. A Sanskrit writer, whose *Sudāyo nama Kathānakam* (1960) is a novel about the deep love between the poor girl Premā and the rich Kishore. His *Vidyottamā-Kālidāsīya* (1984) is a sort of Mahākāvya in 21 cantos dealing with the legendary story of Kālidāsa and princess Vidyottamā. His *Kāvya-kiraṇavali* is a collection of short poems on different topics.

RĀMAKṚISHṆA BHAṬṬA (1909-). A Sanskrit poet, who composed *Śrīśivānanda-vilāsa* (Rishikesh, 1962), a *Mahākāvya* in 11 cantos on Svāmī Śivānanda, a saint of Rishikesh.

RĀMAKṚISHṆA BHAṬA, M.A. A Sanskrit writer, associated with Rāmakṛishṇa-Vivekānanda movement, who has produced some hymns under the title *Rāmakṛishṇa-sahasranāma-stotra* (Bangalore, 1950). He was also the editor of Sanskrit Patrikā, *Amṛitavāṇi*, Bangalore. His experiences in East Africa have appeared in the *Saṁskṛita-bhavitavyam*.

RĀMAKṚISHṆA HARSHAJI ŚĀSTRĪ. A Sanskrit scholar, who ed. *Āśvalāyana-gṛihya-sūtra* (Baroda, 1926).

RĀMAKṚISHṆA KAVI, M. A modern scholar, whose chief works are the pub. of *Kaumudi-mahotsva* of the poetess Vijjakā and discovery of the *Kundamālā* ascribed to Diṅnāga; he also ed. *Avantī-sundarī* with *Avantī-sundarī-kathā-sāra*. His *Bharatakośa* is a dictionary of technical terms relating to *nāṭya*, *gīta*, *nṛitya*, *vādya*, and *dhruvagāna*; he also ed. and commented upon the *Nāṭya-śāstra* of Bharata (1964).

RĀMAKṚISHṆA SHARMĀ. A modern Sanskrit poet of Mathurā, who is noted for his poem *Pañchapallava* (1964).

RĀMAKṚISHṆA ŚĀSTRĪ. A Sanskrit writer, patronised by Kṛishṇa Rāja Odeyar III of Mysore, whose *Bhuvana-pradīpikā*

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written at Hassan in 1808 is an encyclopaedia; the work treats of creation, geography, astronomy, history of South India and of Mysore with many details about his patron, the Purāṇas, Yoga, Vedānta and Jaina kings. There is a clear statement of the identity of Mādhavāchārya with Vidyāraṇya.

RĀMAKUMĀR RĀYA. A modern Sanskrit scholar, whose chief works are: *Vālmīki-rāmāyaṇa-kośa*, ed. of *Atharvaveda-pariśishṭa* with notes in Hindi, Hindi tr. of Muir's *Original Sanskrit Texts* and of *Vedic Index* by Macdonell and Keith.

RĀMAMŪRTI, R. A Sanskrit writer, whose works are: *Rajanikā* (1936-37) and *Vīralabdham-pāritoshikam* (1955; on Chola history); both pub. in the *Udyānapatrikā*, Tiruvayyaru, Tamilnāḍu.

RĀM MŪRTI SHARMĀ (1932-). A Sanskrit scholar, whose chief works are : *Śaṅkarāchārya*, *Advaita Vedānta*, *History of Vedic Literature* (all criticism), *Vedānta-sāra* (ed.), *Dhvani-siddhānta* (ed.) and *Some Aspects of Advaita Philosophy* (1985).

RĀMĀNANDA (fl. 16-17th cent.). A Sanskrit writer of Mithilā and author of *Rasa-taraṅgiṇī*, a work on poetics.

RAMANA NAMBOOTIRI, E.V. A modern writer, who has tr. into Sanskrit selections from three distinguished modern poets of Kerala: Uloor Parameśvara Aiyer, Vallathol Nārāyaṇa Menon and Kumaran Asan, under the titles: *Mahākavi-kṛitayaḥ* (Trivandrum, 1945) and has written *Kerala-bhāshā-vivartaḥ* (Trivandrum, 1948).

RĀMĀNANDA RĀYA. A Sanskrit dramatist and a follower of Chaitanya; at the instance of king Pratāparudra of Orissa (1480), he composed *Jagannātha-vallabha* in 5 Acts, a musical drama containing Padāvalis or songs of erotico-religious character in imitation of Jayadeva. *Govinda-vallabha*, describing in 5 Acts the youthful sports of Kṛishṇa, is another play attributed to him.

RAMANA-STOTRĀVALĪ. See *Jagadīśvara Śāstrī, V.*

RĀM NĀRĀYAṆ DĀS. A modern scholar of Benares, who in a Sanskrit essay examines the incontrovertibility of the different forms of energy and matter and establishes its indication in the Veda itself.

RĀMANĀTHA GHANAPATHI, V. A Sanskrit poet of Tirupati, whose *Śrī Suprabhāta-stotra-mañjarī* (1984) is a collection of about a dozen stotras of the Suprabhāta type, extolling the deities of many of the South Indian temples such as Tirupati, Tiruthani, Kālāhasti, Kanchi and Śringeri. The language used is chaste and dignified. The collection also contains a *Lakshmī-daṇḍaka* and *Sarasvatī-daṇḍaka*.

RĀMANĀTHA NANDA (fl. 1st half of 20th cent.). A Sanskrit poet of Orissa, whose *Jayapura-rāja-vaṁśāvalī* (Jaipur, 1938) describes in a kāvya style the history of Jaipur rulers.

RĀMANĀTHA ŚĀSTRI, S.K. A modern Sanskrit scholar, who has pub. (along with M.R. Kavi) the *Kaumudī-mahotsva* (q.v.) of the poetess Vijjakā; he participated also in the controversy regarding the identity of Bhavabhūti with the Mīmāṁsaka Uṁveka. He wrote also a farce, *Dola-pañchalika-prahasana* and dramatised a story in the *Daśakumāra-charita*, under the title *Maṇi-mañjūshā*.

RĀM NĀTH VEDĀLAṄKĀR (1914-). A modern Vedic scholar, whose chief works are: *Śabdārtha-vichāraḥ* (in Sanskrit), *Maharshi Dayānanda Vichāra-kośa* (in Hindi),

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Vedārtha-prakriyāeṅ aur Maharshi Dayānanda (in Hindi) and *Vedoṅ-ki Varṇanaśailiyān* (in Hindi, 1976).

RĀMĀNUJĀCHĀRYA (1016-17-*c.* 1137). A famous philosopher, who founded the Viśishṭādvaita (qualified monism) School of Vedānta philosophy. Son of Keśava and Kāntimati, he was born in Śrīperumbuḍūr, studied at first under Yādavaprakāśa and then under Yāmunāchārya, whom he succeeded as head of a Vaishṇava sect; later on he became a Sannyāsin. Author of Sanskrit *Śrībhāshya* (q.v.) on *Brahmasūtra*, his other works are: *Gītā-bhāshya*, *Vedārtha-saṅgraha*, *Vedānta-dīpa* and *Vedānta-sāra* (qq.v.). He preached the doctrine of salvation through *bhakti*, which he made out to be the central teaching of the Upanishads, the *Bhagavadgītā* and the *Brahma-sūtra*. His comm. *Śrībhāshya* was accepted as *the* comm. by the Vaishṇavas. He restored many Vaishṇava temples and converted many people to Vaishṇavism; his influence is seen throughout the later history of Hinduism,—Madhva, Vallabha, Chaitanya, Rāmānanda, Kabīra, Nānak, and others being largely indebted to his theistic idealism.

According to Rāmānuja, there are three eternal principles, viz., *chit* (the individual soul), *achit* (an insensate world), and *Iśvara* (the Supreme Soul). The individual soul and the insensate world are the attributes of the Supreme Soul and form his body. The Supreme Soul which exists in a subtle form before creation, develops itself in the form of the universe (which in its subtle form before creation is ealled Prakṛiti) at the time of creation. The Supreme Soul or God is the creator, preserver and destroyer of the world. He is a composite personality having the individual souls and the inanimate world as his body. He has no defects and is the granter of boons to his devotees. It is through devotion or Bhakti that one can attain liberation. Rāmānuja regarded Bhakti to be the same as Upanishadic *upāsanā* or meditation. The conception of cowherd Kṛishṇa and of the relation between Kṛishṇa and the cowherdesses including Rādhā, is absent from Rāmānuja's Vaishṇavism. Rāmānuja's doctrine is against Śaṅkarāchārya's theory, according to which there exists only one spirit, and the attributes of animal spirit, such as the feelings of individuality as well as the variety of the inanimate world are due to illusion (*māyā*) and are unreal. Thus according to this view love and piety favoured by the Vaishṇavas have room only in the illusive state of human soul and have no place in the world of reality. Rāmānuja, therefore, defends his doctrine by reconciling it with the same *Brahma-sūtras* and Upanishads and overthrows the doctrine of *māyā* on the authority of the same works.

RĀMĀNUJĀCHĀRYA (fl. 18th cent.). A Sanskrit author of *Tantra-rahasya*, a work on the Prabhākara school of Mīmāṁsā philosophy.

RĀMĀNUJASVĀMĪ. A Prakrit scholar, who prepared the second ed. of Hemachandra's *Deśīnāmamālā* (Poona, 1938).

RĀMAPĀLA-CHARITA. See *Rāma-charita*.

RĀMAPĀṆIVĀḌA (fl. middle 18th cent.). A famous Sanskrit and Prakrit poet of Malabar and author in Sanskrit of *Rāghavīyam* (a poem in 20 cantos on the life of Rāma), *Vishnu-vilāsa* (a poem in 8 cantos in praise of the deeds of Vishṇu in his nine incarnations), *Mukundastavaḥ* (a poem in praise of Mukunda, composed at the instance of king Rāmavarmā) and four dramas: *Lalitārāghavīyam*, *Pādukā-paṭṭābhishekam* (both on the Rāma theme), *Madanaketu-charitam*, a prahasana and *Chandrikā*, a *vīthī*; the last two having been enacted at Trivandrum. He wrote also commentaries on Sukumāra's

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Kṛishṇa-vilāsa, *Govindābhisheka* and Nārāyaṇa's *Dhātukāvya*. In Prakrit he composed the poems: *Ushāniruddha* and *Kaṁsavaho* (q.v.) and wrote a comm. on Vararuchi's Prākrit grammar.

RĀMA PISHĀROṬI (1867-1946). Known by the title 'Sahṛidayatilaka', he was a great authority on poetics and Nyāya philosophy. He has commented on numerous works on poetics in addition to writing original Sanskrit poems and stotras. His comm. on *Dhvanyāloka*, entitled *Bālapriyā* is very popular.

RĀM PRASĀD (1936-). A Vedic scholar, whose chief work in Hindi is *Vedic Pushpāñjali* (Pt. I, 1980; interpretation of 101 mantras of *Ṛigveda*; Pt. II, 1981; interpretation of 104 mantras of *Yajurveda*).

RĀM PRATĀP (1936-). A modern Sanskrit scholar, whose chief works are critical ed. and Hindi tr. of *Sāhityasudhā-sindhu* (1952) of Viśvanāthadeva and *Purāṇānām Kāvyarūpatāyā Vivechanam* (a critical study of the elements of Poetry in the Purāṇas; 1974).

RĀMA RĀI. A modern Sanskrit writer, whose chief work, *Rāshṭra-smṛiti* (Ahmedabad, 1950) adopts, like *Sūtras*, brief sententious prose in the form of a series of affirmations which every patriot should utter to himself.

RĀMARUDRA (fl. 18th cent.). A Sanskrit writer of Bengal and author of *Jyotisha-sāra-saṅgraha*, *Paddhati-chandrikā* and *Pañchāṅgārka*, all works on astronomy.

RĀMARYA (fl. 19th cent.). A Sanskrit poet, whose *Gajanī-Mahamud-charitam* is a poem on the life and exploits of Mahmūd Ghazni.

RĀMASAKALA MISHRA. A Vedic scholar, whose chief work is the ed. of Mādhyandin text of Vajāsaneyi-saṁhitā of Śukla *Yajurveda* (4 Vols., 1912-15) with the commentaries of Uvaṭa and Mahīdhara.

RĀMAŚĀLI DVIJA (fl. 15th cent.). A Sanskrit grammarian and author of *Pāṇinīya-laghuvivṛiti*, a comm. on Pāṇini's *Ashṭādhyāyī* (q.v.).

RĀMAŚAṄKARA BHAṬṬĀCHĀRYA. A modern Sanskrit scholar, whose chief work in Hindi is *Purāṇagata Veda-vishayaka Sāmagrī kā Samīkshātmaka Adhyayana* (1965).

RĀM SHARAṆ ŚĀSTRĪ. A Sanskrit grammarian and story writer, whose *Kaumudī-Kathā Kallolinī* (1961) is a grammar-cum-story book. This story-collection illustrated the rules of grammar as formulated in the *Kaumudī* or *Siddhānta-Kaumudī*. The stories narrated in this fashion are taken from *Kathā-sarit-sāgara*, *Kādambarī* and Daṇḍī's *Daśa-kumāra-charita*. His other works are: *Brahmasūtra-pramukha-bhāshya-pañchaka-samīkshaṇam* (1971) and ed. of *Vedānta-sāra* (with Sanskrit and Hindi commentaries, 1954).

RĀMAŚARMAN. See *Prākṛita-kalpataru*.

RĀMA ŚĀSTRĪ (fl. 1st half of 20th cent.). A Sanskrit writer of Orissa, whose chief work is *Madhukeśavarīya-mahānāṭaka*, a drama (1929).

RĀMA ŚĀSTRĪ, C.N. A Sanskrit writer of Mysore, whose *Sītā-Rāvaṇa-saṁvāda-jharī* (1905) is a *Chitra-kāvya*, in which the removal of one letter from Rāvaṇa's address to Sītā gives, in each verse, Sītā's reply to him.

RĀMA ŚĀSTRĪ, M. A modern Sanskrit poet, whose chief work *Megha-prati-sandeśa* (Mysore, 1923), though written in imitation of *Megha-sandeśa*, tries to reconstruct the Yaksha's life, the cause of curse, etc.

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RĀMA ŚĀSTRĪ, MANDIKAL (b. 1849). A Sanskrit poet, who was born in a village in the Kolar district of Karnataka. He authored the *Āryadharma-prakāśikā*, which was admired by Max Mueller (q.v.). In 1914, he wrote a drama, *Bhaimī-pariṇaya*, which won him the title 'Kaviratna' from the Maharaja of Mysore. His other works are : *Megha-prati-sandeśa* (Mysore, 1923; though written in imitation of *Megha-sandeśa*, it tries to reconstruct the Yaksha's life, the cause of curse, etc.) and *Kumbhābhisheka-champū*.

RĀMA ŚĀSTRĪ, POLHAM. A Sanskrit writer, whose chief work *Chaturmata-samarasya* (Kumbhakoṇam, 1944) seeks points of affinity among the four schools of Vedānta.

RĀMĀSHISH PĀṆDEYA. A Sanskrit writer of Ranchi, who is noted for his drama: *Śikhā-bandhana* (1984).

RĀMASIṀHA MUNI (fl. 1000 ?). An Apabhraṁśa poet and author of *Pāhuḍa-dohā* (q.v.), composed in Dohā metre.

RĀMASUBBĀ ŚĀSTRĪ (d. 1922). A Sanskrit Paṇḍita of Triuvisanallur, Tanjore, whose works on several Śāstras are numerous and his original commentaries on the Upanishads are very much respected. He, however, took sometimes disconcerting lines, as when he attempted to dilute the position of Advaita in the *Brahma-sūtras* and Śaṅkara's Bhāshya thereon. In his *Alaṅkāra-śāstra-vilāsa*, he criticises Vidyānātha's definition of poetry while his *Bhaktyānanda-prakāśa* is a treatise on devotion to God.

RĀMA SUBRAMANYA ŚĀSTRĪ. See *Rāmasubbā Śāstrī*.

RĀMASUNDARA BHAKTITIRTHA. A modern Sanskrit poet, whose *Rāmakṛishṇa-bhāgavatam* (1966) in 5,000 verses deals with the life and teachings of Rāmakṛishṇa Paramahaṁsa.

RĀMĀSVĀMĪ RĀJU. A Sanskrit writer of Tanjore, whose *Rājāṅgala-mahodyāna* (Kumbhakoṇam, 1894) deals with the British rule including lives of distinguished Indians also.

RĀMĀSVĀMĪ ŚĀSTRĪ (1824-87). A prolific Sanskrit writer of Ilattur in Travancore, who flourished under the patronage of a Travancore ruler. He composed about 34 works on various subjects; his chief works are *Kīrti-vilāsa* on Āyilyam Tirunāl, *Surūpa-rāghava* (a grammatical poem like *Bhaṭṭikāvya*; q.v.), *Kaivalyavalli-pariṇaya* (an allegorical philosophical play like the *Prabodhachandrodaya*; q.v.), and *Kshetra-tattva-dīpikā* (a work on geometry).

RĀMĀSWĀMĪ ŚĀSTRI, K.S. A Sanskrit scholar, whose chief works are re-ed. of *Tantrarahasya*, ed. of *Bhāva-prakāśana* of Śāradātanaya and *Kālidāsa, His Period, Personality and Poetry* and *Studies in the Rāmāyaṇa* (Baroda, 1944); he has written articles on Purāṇic studies as well.

RĀMĀSVĀMĪ ŚĀSTRĪ, V.S. A lawyer of Madurai, whose *Tribilvadala-champū* (Madurā, 1937) in Sanskrit describes the author's all-India tour and pilgrimage and describes in addition to sacred places, all objects of interest to modern man like Universities, public buildings, archaeological sites, etc.

RĀMASVARŪPA ŚĀSTRĪ. A modern Sanskrit author of *Svapna-vijñāna*, a work on dream psychology.

RĀMASVARŪPA VAIŚYA. A modern Sanskrit author of *Bālavivāha-hāni-prakāśa* (Etawah, 1922), a polemical work on the subject of child-marriage

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RĀMA TARKAVĀGĪŚA. Author of a Prakrit grammatical work, *Prākṛita-kalpataru*; his date is uncertain.

RĀMATOSHṆA VIDYĀLAṄKĀRA (fl. 17th cent.). A Sanskrit author of *Prāṇa-toshaṇī-tantra*, which is a Tantric treatise (1820).

RĀMAVARMĀ. See *Bālarāma Varmā.*

RĀMAVARMĀ PARIKSHIT TAMPURAN (fl. 1st part of 20th cent.). A ruler of Cochin and a distinguished Sanskrit writer. The foremost *Naiyāyika* of Kerala, he wrote a comm. *Subodhinī* on the *Muktāvalī* with *Dinakarī* and *Rāmarudrīya*; and composed narrative poems on Prahlāda, Ambarīsha etc. as also hymns.

RĀMAVARMĀVAÑCHI YUVARĀJA (1757-89). Also known as Aśvini Mahārājā, he was son of Martaṇḍavarmā; his Sanskrit works are: *Rukimiṇi-pariṇaya, Śṛiṅgāra-sudhākara-bhāṇa* (dramas), *Kārtavīrya-vijaya, Sanātana-gopāla, Vañchīśastva* (*champūs*) and *Sāhityam* (a treatise on music), besides Malayalam dramatic pieces called *Kathakalis.*

RĀMAVARMĀ-VIJAYA. A Sanskrit work (1930) by Kunhen Varier, which gives an account of Rāmavarmā of Cochin, a distinguished Sanskrit scholar.

RĀMĀVATĀRA ŚARMĀ (1877-1929). A distinguished Sanskrit scholar of Chhaprā, Bihār, who taught Sanskrit at Patna University and for some time at Benares Hindu University. He was awarded the title of "Mahāmahopādhyāya". He had a wonderful memory. His chief works are: *Vaṅg-mayārṇava* (a colossal Sanskrit dictionary, which was published 38 years after the author's death), *Mudgara-dūta* (a parody; it is a satire on hypocrisy prevalent in Hindu society), *Dhīra-naishadha* (a drama on the story of Nala-Damayanti; based on Harsha's *Naishadhīya-charita*), *Māruti-śataka* (a centum of verses on Hanuman, composed at the age of 15), *Bhāratīyam-itivṛittam* (1929; a literary history of India in verse, which reads like *Rājataraṅgiṇī*), *Paramārtha-darśana-bhāshya* (representing a seventh Darśana, in addition to the six traditional systems of Indian philosophy), two collections of essays in Sanskrit, editing of *Saduktikarṇāmṛitam, Kalpadrumkośa*, editing of Aśoka's inscriptions, *Pāśchātya-darśana* (first book in Hindi on Western philosophy), *Lectures on Vedantism* (1908), *Philosophy of the Purāṇas* (unpublished), *Kālidāsa: His Mind and Art* (1908), *A Thesis on the Age of Kālidāsa* and *Sanskrit Lexicography.* Śarmā also wrote essays in Hindi and composed some poems in Bhojpuri.

RĀMAVATĀRA ŚARMĀ (d. *c.* 1971). An Arya-samajist Vedic scholar, who commented on the *Sāmaveda* (jointly with Vaidya Nāth Shastri): the commentary was later published by Shastri.

RĀMĀYAṆA. One of the two great Sanskrit epics (the other being the *Mahābhārata*) of India, which is attributed to the great ascetic-poet Vālmīki; it consists of about 24,000 Ślokas, divided into seven books or Kāṇḍas, called the Bala-, Ayodhyā-, Araṇya-, Kishkindhā-, Sundara-, Yuddha- (or Laṅkā-), and Uttara- kāṇḍas, where the heroic deeds of Rāma, the king of Ayodhyā, are described. Known as the first poem (*Ādi-kāvya*), the *Rāmāyaṇa* is evidently a unified literary product, characterised by unity of plan and unity of execution, mostly the creation of one single poet. The *itihāsa-purāṇa* literature of ancient India is traditionally divided into three categories: *itihāsa* (epic history); *kāvya* (epic poetry); and *purāṇa* (epic legends); the *Mahābhārata* provides the *itihāsa*, the *Rāmāyaṇa* the *kāvya*; the Purāṇas the epic legends.

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As compared to the *Mahābhārata*, the *Rāmāyaṇa* is free from extraneous material dealing with religion and mythology, philosophy and dharmaśāstra, history and ethnology. From the numerous references to the *Rāmāyaṇa* and the author, Vālmīki in the *Mahābhārata*, and *Harivaṁśa*, which mentions a dramatic representation of the *Rāmāyaṇa*, it appears that *Rāmāyaṇa* existed before the *Mahābhārata*, but the nucleus of the *Mahābhārata* may have existed prior to the nucleus of the *Rāmāyaṇa* since Pāṇini, Patañjali, as well as the inscriptions prior to the beginning of the Christian era make no reference about Rāma; Pāṇini, however, alludes to Vasudeva, Arjuna and Yudhishṭhira. It can, therefore, be concluded that original *Rāmāyaṇa* in which Rāma was a human being was composed by Vālmīki in the 3rd or 4th cent. B.C., though there are scholars, who prove that Rāma and Vālmīki were contemporaries and that they flourished in some 7,000 B.C. Books I and VII and some passages in the other books were added in the 2nd cent. A.D. when Rāma was already deified as an incarnation of Vishṇu.

The text of this epic has come down to us in three different recensions, one current in northern and southern India, the other in eastern India, and the third in north-western India. These three recensions vary amongst themselves very widely and hence it is difficult to speak definitely of the original form of the *Rāmāyaṇa*. Obviously these differences must have been mainly due to the oral transmission of the text for many centuries and it was only when the epic was written down that it must have assumed a definite form to which there were no substantial additions or changes. The University of Baroda has brought out a critical ed. of the *Rāmāyaṇa*.

Bk. I (*Bāla-kāṇḍa* or Childhood Section)

The introduction gives a pretty story as to describes the city of Ayodhyā, where rules a mighty and wise king, named Daśaratha. He has no sons and in order to beget them, he, with the help of the sage, Ṛishyaśṛiṅga, performs a yajña. Just at this time, Vishṇu, at the request of the gods, has agreed to kill the demon Rāvaṇa. The yajña is successful and the three wives of king Daśaratha give birth to four sons; Kausalyā bears Rāma, Kaikeyī bears Bharata, while Sumitrā bears Lakshmaṇa and Śatrughna.

Years after, Viśvāmitra comes to the court of Daśaratha and takes with him Rāma and Lakshmaṇa to slay demons in the Daṇḍaka forest, where eventually Tāḍakā is killed. Viśvāmitra also escorts the princes to the court of king Janaka of Videha, where Sītā's *svayaṁvara* is being held. Janaka has announced that he will give his daughter Sītā (literal meaning: 'the earth-furrow'), in marriage only to the man who can bend a Śiva-bow the king possesses; many a prince has already tried in vain. Then Rāma comes forward, bends the bow and with a thundering crash, it breaks into two. Daśaratha is informed and fetched, and then, amid great rejoicings, the marriage of Rāma and Sītā is celebrated. On the return journey Rāma has an encounter with Paraśurāma who is angry with Rāma for having broken the bow of Śiva, but is presently placated.

Bk. I is interrupted by many Brahamanical myths and legends connected with Ṛishyaśṛiṅga, the animosity between the sages Vasishṭha and Viśvāmitra (51-65), the austerities of Viśvāmitra and the temptations of that Ṛishi by Apsarās Menakā and Rambhā, stories of Śunaḥśepa, and Vāmana incarnation of the god Vishṇu (29), the birth of the war-god, Kumāra or Kārttikeya (35-37), the 60,000 sons of Sagara, the descent of the river Gaṅgā from heaven (38-44), and the "churning of the ocean" by the gods and demons (45).

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the way in which Vālmīki, the forest sage, becomes a poet. Once when out in the forests, Vālmīki is moved by the killing of one of a mating pair of curlews by a hunter, leaving the female bird to lament the death of her mate and that feeling of pity manifests itself in the form of a *śloka* (couplet). When contemplating on this verse with melancholy, Brahmā appears and directs Vālmīki to compose the *Rāmāyaṇa*.

Bk. II (*Ayodhyā-kāṇḍa* or Ayodhyā Section): With this book begins the main story of the epic. When Daśaratha grows old, he resolves to appoint Rāma as heir to the throne and causes all the necessary preparations for the consecration to be made. At the instance of Mantharā, the hunchbacked maid, however, queen Kaikeyī requests the king that he should banish Rāma for fourteen years and appoint her son Bharata to the throne. The king had once promised to grant her two wishes, which she had till then kept pending; Rāma, in spite of the grief of Kausalyā and the general consternation of Ayodhyā, treats the matter with dignity and with complete submission to his father's will. The dutiful Sītā and faithful Lakshmaṇa follow Rāma into banishment; the king, overwhelmed with sorrow, separates himself entirely from Kaikeyī, remains with Kausalyā, and dies after a few days. Bharata, who is staying with his maternal grandparents at Rājagṛiha, is summoned to Ayodhyā, but, indignantly refusing the succession, sets out with a large retinue, to fetch his brother. He finds Rāma living happily with Sītā and Lakshmaṇa in the Chitrakūṭa hills; he appeals Rāma to return but in vain are all the entreaties of Bharata, who also informs Rāma of the death of their father. Rāma comforts his mourning brother in a speech on the natural, necessary transistoriness of existence, and the inevitability of death. Even Jābāli, a great heretic and representative of nihilistic views cannot bring Rāma back to Ayodhyā; ultimately, Bharata is compelled to conduct affairs for Rāma and Rāma gives him his sandals as a symbol of sovereignty. Bharata returns to Ayodhyā, and placing sandals on the throne as the representatives of the king, retires to Nandigrāma, whence he administers the affairs of state as Rāma's vicegerent.

Bk. III (*Araṇya-kāṇḍa* or Forest Section): After the exiles have lived for some time in the Daṇḍaka forest, forest-anchorites seek Rāma's protection against the demons; Rāma having promised his aid, kills the man-eating giant Virādha and others. Rāvaṇa's sister Śūrpaṇakhā falls in love with Rāma, is rejected first by him and then by Lakshmaṇa. Full of rage, she is about to swallow Sītā, when Lakshmaṇa cuts off her ears and nose; to avenge the insult, she brings her brother Khara with 14,000 demons against Rāma, who, however, slays them all. She then hastens to Laṅkā and complains to Rāvaṇa, its ten-headed ruler; the latter speeds through the air in his golden chariot to the forest. There he transforms his friend, the demon Mārīcha, into a golden deer, which attracts Sītā and at her request, is pursued by Rāma and Lakshmaṇa. In the meantime, Rāvaṇa, in the guise of an ascetic, approaches Sītā, seizes her and bears her away on his chariot. The vulture, Jaṭāyu, an old friend of Daśaratha, comes flying along; he succeeds in shattering his chariot, but is finally slain. Rāvaṇa carries Sītā to his palace in Laṅkā; there he conducts her round his palace, shows her all its splendour and tries to persuade her to become his consort. She indignantly spurns his offer and is finally confined to Aśoka-vāṭikā guarded by Rākshasa women. Meanwhile, Rāma and Lakshmaṇa return from a fruitless chase only to find the hut empty; reduced to despair, they wander southwards in search of Sītā. They fall out with a roaring, headless monster, Kabandha, whom they deliver from a heavy curse; in

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gratitude he advises Rāma to conclude an alliance with the monkey-king Sugrīva, who can help him in the recovery of Sītā.

Bk. IV (*Kishkindhā-kāṇḍa* or Kishkindhā Section): At the lake Pampā, Rāma and Lakshmaṇa meet Sugrīva, who tells them that he has been robbed of his wife and dominion by his brother Vāli, while in return Sugrīva promises to aid Rāma in the recovery of Sītā; at Kishkindhā, the capital of Vāli, a battle takes place in which Rāma kills Vāli. Among the councillors of Sugrīva, who has now become king, the wisest and most trustworthy is Hanumān; accompanied by a host of monkeys under the leadership of Sugrīva's son, Aṅgada, Hanumān proceeds southwards. After many an adventure, they encounter Sampāti, a brother of the vulture Jaṭāyu, who tells them that he has seen Rāvaṇa taking Sītā to Laṅkā and describes the position of Laṅkā. On reaching the coast, the monkeys are filled with despair as to how they can cross the sea; Hanumān, who has proved his ability to leap farther than any of the rest, ascends the hill Mahendra and prepares to leap across the ocean.

Bk. V (*Sundara-kāṇḍa* or Beautiful Section): With a mighty spring, Hanumān rises into the air and after a flight of four days, during which he undergoes various adventures, he reaches Laṅkā. From a hill, he first surveys the city, which seems to him almost impregnable; he reduces himself to a minute size and enters Laṅkā after sunset. He views the whole city—Rāvaṇa's palace, his marvellous aerial chariot called Pushpaka, and Rāvaṇa's harem. After a long search he, at last, finds Sītā in the Aśoka grove; he rouses her from her grief by assuring her of Rāma's coming to deliver her. Thereupon Hanumān returns and as he comes, reports to Rāma how he found Sītā, and gives him a message from her. The book may have earned the title *Sundara-kāṇḍa* on account of the many poetical descriptions, or of its containing even more fabulous stories than all the other books.

Bk. VI (*Yuddha-kāṇḍa* or Battle Section) describes the great battle between Rāma and Rāvaṇa; Sugrīva having advised the building of a bridge from the mainland to Laṅkā, an attack on the island is arranged and the vast monkey-army sets out southwards towards the sea-shore. On the news of its approach, Vibhīshaṇa, Rāvaṇa's brother, counsels Rāvaṇa for surrender of Sītā; feeling deeply offended, Vibhīshaṇa renounces Rāvaṇa, flies across the sea, allies himself with Rāma and advises him to seek the aid of the sea-god. The latter calls the monkey Nala, with whose aid the monkeys build the bridge in a few days. The city being now sieged, Rāvaṇa's army sallies forth, and a general battle, as well as many single combats, ensue. Lakshmaṇa, Hanumān, Aṅgada and the bear-king Jāmbavat are on Rāma's side, while Rāvaṇa's son, Indrajit inflicts serious wounds on Rāma and Lakshmaṇa, but, through the fragrance of the healing herbs brought by Hanumān from the Mount Kailāsa, the wounds are healed. In one of the combats, when Indrajit is slain by Lakshmaṇa, Rāvaṇa becomes furious and appears on the battlefield. In a dreadful duel lasting a day and a night with Rāma, he falls pierced to the heart; Rāvaṇa is solemnly cremated and Vibhīshaṇa is installed as king of Laṅkā by Rāma. Summoning Sītā, he announces his victory, but rejects her in the presence of all the monkeys and the demons. Raising a bitter complaint against the unjust suspicions of Rāma, Sītā throws herself into the flames of a funeral pyre, but the god Agni, lifting her unhurt, hands her over to Rāma, assuring him that she has always kept her faith with him. Rāma thereupon declares that he had never any scruples about Sītā's

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innocence, but considered it necessary that her purity be proved in the eyes of the people. Rāma, Lakshmaṇa, Sītā, accompanied by Hanumān return to Ayodhyā, where Rāma is consecrated as king and he reigns gloriously, inaugurating a new golden age for his subjects.

Bk. VII (*Uttara-kāṇḍa* or Last Section) appears a late addition to the original poem; only about one-third of it deals with Rāma and Sītā. The story runs like this that one day Rāma hears that the people are dissatisfied at his having received Sītā back after she has so long been a captive of Rāvaṇa, because it is feared that this might have a bad effect on the morals of the women in the land. The model king Rāma, unable to endure the reproach that he is setting a bad example to his subjects, requests Lakshmaṇa to take Sītā away and desert her in the forest. With a heavy heart, Lakshmaṇa leads her to the Ganges where he discloses to her the reason of her rejection. The weeping Sītā finds her way to the hermitage of Vālmīki, who entrusts her to the protection of hermit-women. After some time, Sītā gives birth to the twin sons Kuśa and Lava; years pass by and Kuśa and Lava grow up and become pupils of the ascetic and singer Vālmīki, who takes them with him to attend a great horse-sacrifice undertaken by Rāma. The two boys were selected to recite the *Rāmāyaṇa*, composed by Vālmīki, and are listened to with rapture by the audience. Rāma, discovering that the two youthful singers are no other than the sons of Sītā, requests Vālmīki to cause Sītā to purify by means of an oath. Then all the gods descend from heaven, and Sītā, with downcast eyes and folded hands, says. "As truly as I have never, even with one thought, thought of other than Rāma--may Goddess Earth open her arms to me." Scarcely is the oath finished, when Mother Earth, rising from the ground, embraces Sītā and disappears with her in the depths. Rāma, in vain, implores the Goddess Earth to give him back his Sītā, but the god Brahmā appears and holds out the hope of Rāma's union with her in heaven. Soon after, Rāma, making over the kingdom to his two sons, enters heaven where he again becomes Vishṇu. Similar to Bk. I, it contains many myths and legends dealing with the origin of the Rākshasas and the fights of their leader Rāvaṇa with Indra, the early life of Hanumān, the well-known legends about Yayāti and Nahusha, of the slaying of Vṛitra by Indra, of Urvaśī, beloved of the gods Mitra and Varuṇa, of the Śūdra ascetic Śambūka, and several others aiming at the glorification of the Brāhmaṇas quite in spirit with the latest parts of the *Mahābhārata*.

The sacred character of the *Mahābhārata* is not so much due to its heroes as to the didactic sections added to it at a later stage, but in the case of the *Rāmāyaṇa*, the sanctity attached to it is due to the inherent purity of its hero and heroine, who in their deified character have ever represented the ideas of Indian conjugal love and faithfulness. The *Rāmāyaṇa* and the *Mahābhārata* have undoubtedly influenced the thoughts and actions of the Indian people for thousands of years; their universal popularity is evinced by the fact that Indian writers, in all parts of the country upto the present day, borrow their plots from them. Various popular festivals celebrate the victories of Rāma over the demon Rāvaṇa, with the aid of his ally Hanumān, not only in India but in countries of South-East Asia as well.

RĀMĀYAṆA-CHAMPŪ. A Sanskrit *Rāmāyaṇa*, ascribed to Bhoja, but extends only upto the 5th Book, *Kishkindhā-kāṇḍa*. The sixth Book was added by one Lakshmaṇa Bhaṭṭa (q.v.) while, according to some manuscripts, the seventh one was made up by Veṅkaṭarāja.

RĀMĀYAṆA-MAÑJARĪ. A Sanskrit poetical

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work by Kshemendra (q.v.), which gives an abridged version of the entire Rāma-story. Though it also has seven Books with the same titles, yet the contents have been changed to a great extent; as a Kāvya, it is not rated high.

RĀMĀYAṆ PRASĀD DWIVEDI. A Sanskrit scholar, whose chief work is *Bauddha Saṁskṛita-kāvya-mīmāṁsā* (1976).

RAMESH CHANDRA SHUKLA. A modern Sanskrit poet and writer, whose chief works are: *Lālabahādura-śāstrī-charita* (1971; narrating the life of Lal Bahadur Shastri, the second Prime Minister of India, in 183 verses), *Prabandha-ratnākara* (1967, a collection of essays on a variety of modern topics), *Charu-charita-charchā* (sketches in prose of 101 personalities in Sanskrit literature), *Śrī-Kṛishṇa-charita* (1979; a Mahākāvya in 11 cantos dealing with the life and exploits of Kṛishṇa as narrated in the *Bhāgavata*), a history of Indian freedom struggle (in Sanskrit) and *Abhinava-Hanumannāṭaka* (1983; a 9-Act drama, portraying the life and exploits of Hanuman; here the greatness of Hanuman as an ideal devotee of Rāma and as a great scholar and valiant hero is brought out very well). His *Rasa-darśanam* (1983) is a dissertation on Indian aesthetics.

RAMESH KUMĀR. A modern Sanskrit writer, who is noted for his humorous essays.

RĀMESHWAR DAYĀL GUPTA. A modern scholar, whose chief work in Hindi is a critical study of the political ideas of Dayānanda Sarasvatī (1979).

RAṆACHHOḌA. A Sanskrit court-poet of Mahārāṇā of Udaipur and author of *Rājaprashasti* (composed in 1676), a Mahākāvya in 22 cantos, engraved on as many slabs; the author was a Telugu Brāhmaṇa.

RĀNĀDE, R. D. See *Belvalkar*.

RĀNĀDE, V. S. A modern Sanskrit scholar, who ed. *Āśvalāyana gṛihyasūtra* (Poona, 1936) with the comm. of Nārāyaṇa.

RĀṆĀYANĪYAS-SAṀHITĀ. See *Veda* (*Sāmaveda*).

RANDLE. A modern British Indologist, whose chief works are on *Nyāya*; he was Librarian of the India Office Library.

RAṄGĀCHĀRYA, A. A modern Sanskrit scholar, whose chief work is *Introduction to Bharata's Nāṭya-śāstra* (Bombay, 1966).

RAṄGĀCHĀRYA, V. A modern Sanskrit scholar, who has ed. the Taittirīya-saṁhitā of Kṛishṇa *Yajurveda*, with the comm. of Bhaṭṭa Bhāskara (1894-98; jointly with Mahādeva Shāstrī); he has given an account of the evolution of Vedic literature and Āryan expansion over India in his study pub. from Madras in 1937.

RAṄGA JYOTIRVID (fl. 18th cent.). A Sanskrit writer of Junnar (district Poona) and author of an Āyurvedic work *Vichāra-sudhākara*, a work dealing with piles.

RAṄGANĀTHA ŚARMĀ. A Sanskrit poet, who is a retired Professor of Sanskrit, Bangalore. His *Śrī Bāhubali-vijaya* (1982), a drama in 4 Acts, deals with the story of the Jaina saint, Bāhubaliśvara Gommateśvara.

RAṄGAVADHŪTA. A Sanskrit poet, who

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composed several short poems about their deity of worship (Śrī Dattātreya) and they are very popular among their thousands of devotees in Maharashtra and Gujarat. His time is not certain.

RĀṄGEYA RĀGHAVA. A modern scholar, whose *Prāchīna Bhāratīya Paramparā aur Itihāsa* in Hindi treats of history under Kirāta-Deva-Asura-yuga, Satyayuga, Tretā-yuga, Dvāpara-yuga, Kali-yuga, etc. on the basis of Paurāṇic materials.

RAO, N.J. A modern scholar, whose chief work is *The Age of Mahābhārata War.*

RAPP, M. A German Indologist, whose chief grammatical work is : *Vergleichende Grammatik* (5 vols. ; Stuttgart, 1852-58).

RAPSON, E.J. An English Indologist, who ed. the Kharoshṭhi Documents found in Niya, made researches into Indian numismatics upto 1930, contributed a Chapter on the Purāṇas to the *Cambridge History of India* (Vol. I, Cambridge, 1922) and contributions to *Encyclopaedia of Religion and Ethics* (ed. by James Hastings) and *Journal of the Royal Asiatic Society of Great Britain and Ireland.*

RASA-CHINTĀMAṆI. A Sanskrit work ascribed to Madanāntadeva, which deals with the fabrication of gold, silver, preparation of copper from Blue Vitriol and extraction of Zinc from Calamine; its time is not certain.

RASA-GAṄGĀDHARA. A well-known Sanskrit work on *Alaṁkāra-śāstra* by Jagannātha (q.v.).

Originally consisting of five chapters, only the first chapter and a part of the second are now extant. Written in the form of Sūtras and Vṛitti, the topics dealt with in the first chapter are : definition of Kāvya, its four varieties (*Uttamottama*, *Uttama*, *Madhyama* and *Adhama*), *Rasa*, *Bhāva* and *Guṇa*; the second chapter deals with the divisions of *Dhvani*, a discussion of *Abhidhā* and *Lakshaṇā*, treatment of Upamā and other poetic figures enumerated as seventy.

RASA-HṚIDAYA. A Sanskrit medical work of Bhikshu Govinda, in which the author deals with mercury, othor minerals and metals etc; its date is not certain.

RASA-MAÑJARĪ. See *Bhānudatta.*

RASA-PRADĪPA. A medical work in Sanskrit, describing the preparation of mineral acids by distillation, and of calomel for the treatment of Phiraṅga-roga (Syphilis).

RASAPRAKĀŚA-SUDHĀKARA. An Āyurvedic work in Sanskrit by Yaśodhara, written in 13th cent.; it deals inter alia, with the means of refinement of mercury, the calcination of all metals and process of making gold and silver.

RASARĀJA-LAKSHMĪ. A Sanskrit work on medical science by Vishṇudeva, who is said to have written it under king Bukka (d. 1376); the work is an essence of Vaidyakasāra.

RASARATNĀKARA. A Sanskrit Āyurvedic treatise by Nityanātha (q.v.); its five parts are: *Rasa-khaṇḍa*, *Rasendra-khaṇḍa*, *Vāda-khaṇḍa*, *Rasāyana-khaṇḍa* and *Mantra-khaṇḍa.*

RASARATNĀKARA. A Sanskrit work by Nāgārjuna, who may or may not be identical with the great Nāgasena, famous in Āyurvedic literature. It is the earliest work on medicine and deals with the preparation of quicksilver, for it can bestow perpetual youth, life for thousand years, etc. This work has been placed between 8th and 10th cent. A.D.

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RASA-RATNA-MĀLIKĀ. An Āyurvedic work in Sanskrit by Mathanasiṁha, who appears to have written under a king of Mālwā. It deals, inter alia, with mineral preparations used in medicine.

RASARATNA-PRADĪPIKĀ. See *Allarāja.*

RASARATNA-SAMUCHCHAYA. An authoritative Sanskrit work on Āyurveda, ascribed to Vāgbhaṭa, Aśvinīkumāra or Nityanātha. Consisting of 30 chapters and assigned perhaps to 1300, it deals, for use in medicines, the description of jewels, pearls and various metals.

RASĀRṆAVA. A Sanskrit Tantric-medical work, perhaps composed in 1200, which deals with various means of processing important and inferior minerals to give perpetual youth, invisibility, etc.

RASĀRṆAVA-SUDHĀKARA. A Sanskrit work on poetics by Siṅgabhūpāla (q.v.), which is based on *Śṛiṅgāra-prakāśa* and *Bhāva-prakāśa.* A comprehensive and elaborate treatise, it deals in its three *vilāsas*, respectively with: (1) the qualities, classification, etc. of heroes and heroines, Uddīpana-vibhāvas, Rītis and Guṇas, dramatic Vṛittis, etc.; (2) Vyabhichāribhāvas, Anubhāvas, Sthāyībhāvas, Rasas, etc.; and (3) the drama, its varieties, characteristics, etc. The *Nāṭaka-paribhāshā*, said to be his separate work on dramaturgy, is a part of *Rasārṇava-sudhākara*; it draws directly on Bharata, Rudrabhaṭṭa, *Daśarūpaka* and others.

RASA-TARAṄGIṆĪ. See *Bhānudatta.*

RASĀULAGĀTHĀ-KOŚA. Another name of *Gāthākośa* (q.v.) of Munichandra.

RASA-VĀHINĪ. A Pali poem, which was originally composed in Siṁhalese but later on was tr. into Pali by a monk Raṭṭhapāla and afterwards corrected by Vedeha in the 13th cent. A.D. Consisting of 103 stories, the first forty relating to India and the rest to Ceylon, it depicts social conditions of these two countries in detail. The work bears the impress of folk literature; it is written in mixture of prose and verse. It also gives edifying legends exhorting the people to follow the Dhamma; indeed the work is a collection of sermons in the guise of edifying legends.

RASAVATĪ. See *Jumaranandī.*

RASENDRA-CHINTĀMAṆI. A Sanskrit Āyurvedic work by Dhuṇḍukanātha (q.v.), which lays down 21 methods of refining Rasa.

RASENDRA-CHINTĀMAṆI. A Sanskrit work on medicine by Rāmachandra Guha (fl. 14th cent.), which deals with alchemy.

RASENDRA-CHŪḌĀMAṆI. A Sanskrit work attributed to Somadeva, which deals with mercury, some other minerals and metals, means of processing them, etc. This work is important for the history of medical science and chemistry in India.

RASENDRA-SĀRA-SAṄGRAHA. An authoritative Āyurvedic work in Sanskrit by Gopālakṛishṇa Bhaṭṭa (q.v.), which, for use in medicines, deals with the purification and calcination of mercury, jewels, etc.

RASIK LĀL PARIKH. A modern Sanskrit scholar, whose chief work is the ed. of *Kāvyaprakāśa* with the comm. of Someśvarabhaṭṭa.

RASIK VIHARI JOSHI. A Sanskrit scholar of Delhi University, whose chief works are: *Karuṇā-kaṭāksha-laharī* (a devotional composition, written in classical ornate style of Sanskrit poetry), *Mohabhaṅgam* (a Mahākāvya in 8 cantos, dealing with the life of a Puranic saint Saubhari ; 1978), a cultural study

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of *Rāsapañchādhyāyī* (in Hindi, 1961), *Vaidika Sāhitya-kī Rūparekhā* (with Jayakishan Prasad Khandelwal), *Studies in Indian Logic and Metaphysics*, ed. of *Lakshmīsahasrā* of Veṅkaṭadhvarin, *Śrī Kṛishṇa-karṇāmṛita of Līlāśuka* (ed. with Hindi tr. and elaborate exposition, 1979) and the *Sarasvata* (Sanskrit kavya with Hindi tr., 1979).

RATI-RAHASYA. A well-known Sanskrit work, attributed to Kukkoka, which deals with erotics. Written in the 12th cent., it follows Vātsyāyana (q.v.) and claims to have used the works of Nandikeśvara and Goṇikāputra.

RATNACHANDRA, SVĀMĪ. A Jaina scholar, whose chief work is *Ardhamāgadhī Dictionary* (Ardhamāgadhī-English, Hindi, Gujarati Dictionary, Vols. I—V; Indore, 1923-32), which confines itself to the Jaina canonical material but supplies a good deal of information on the technical terms of Jainism, some of which are illustrated.

RATNAGOPĀLA BHAṬṬA. A Vedic scholar, who ed. the Kāṇva text of Vājasaneyi-saṁhitā of the Śukla *Yajurveda* with Sāyaṇa Bhāshya (3 Pts., 1905-15; jointly with Mādhava Shāstrī).

RATNĀKARA (fl. 9th cent.). Son of Amṛitabhānu, he flourished under Chippaṭa Jayāpīda (832-44) and Avantivarman (855-84) of Kashmir. He is the author in Sanskrit of *Hara-vijaya* (q.v.), a Mahākāvya and *Vakrokti-pañchāśikā* (q.v.), a small poem.

RATNAKHEṬA. See *Śrīnivāsa Dīkshita.*

RATNAKĪRTI (fl. *c.* 650). A Sanskrit author patronised by king Vimalachandra; his works are not known.

RATNAKĪRTI (fl. 10th-11th cent.). A noted Buddhist logician, pupil of Jñānaśrī, and a senior contemporary of Atīśa Dīpaṅkara; he was a profound scholar at the University of Vikramaśilā. Of his several Sanskrit tracts on logic, the *Apoha-siddhi* and *Kshaṇabhaṅga-siddhi* (qq.v.) are well-known; his other works discovered so far are: *Sarvajña-siddhi, Iśvarasādhana-dūshaṇa, Pramāṇāntarbhāva-prakaraṇa, Vyāpti-nirṇaya, Sthira-siddhidūshaṇa, Chitrādvaita-prakāśavāda* and *Santānāntara-dūshaṇa.*

RATNĀMAYĪ DĪKSHITA, (Mrs.). A modern Sanskrit writer, who tr. into Sanskrit (1966) the *Bhūmikanyā* of the renowned Marathi playwright Mama Warekar.

RATNA-PARĪKSHĀ. A Sanskrit work on science of jewels by Buddha Bhaṭṭa, which deals with processes of testing jewels; its date is not known.

RATNAPRABHASŪRI See *Kuvalayamālā.*

RATNAŚRIJÑĀNA. A Buddhist Sanskrit scholar of Ceylon and author of *Ratnaśrī*, a comm. on the *Kāvyādarśa* of Daṇḍin.

RATNATUṄGA, P.D. A modern Indologist, who along with S.S. Davidson, has pub. *Index to the Journals of the Pali Text Society* (1973).

RATNĀVALĪ. A Sanskrit drama (Nāṭikā) in four Acts by Śrī-Harsha (q.v.); the story relates to king Udayana of Vatsa already celebrated by Bhāsa in his *Svapna-vāsavadattā* and *Pratijñā-yaugandharāyaṇa* (qq.v.).

Yaugandharāyaṇa, minister of Udayana, king of Vatsa, has planned the marriage of his king with the daughter of the king of Ceylon; he spreads the news that Vāsavadattā, the queen of Udayana, has died in a fire at Lavanaka. The king of Ceylon then yields the hand of his daughter and sends her in the care of Udayana's chamberlain and his own

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minister Vasubhūti to Vatsa, but, wrecked at sea, she is rescued by a merchant of Kausāmbī, is taken there and handed over to Vāsavadattā. The queen seeing the beauty of the princess, now named Sāgarikā, decides to keep her away from her innocent husband. But at the Spring festival which she celebrates with Udayana, Sāgarikā appears at the queen's train, watches the ceremony of the worship of Kāmadeva (love god) and falls in love with the king. But the queen herself appears before Sāgarikā, meets the king and listens to his confession of love Sāgarikā, and then bitterly reproaches him. At the plight of the king, Sāgarikā attempts suicide wherefrom Vidūshaka saves her and hands her over to the king. When a magician is displaying his art, Vasubhūti, escaping the shipwreck, appears and relates the tale of disaster. News suddenly comes that the queen's quarters are on fire and Vāsavadattā reveals that Sāgarikā is there. The king rushes to aid her and emerges with her; Vasubhūti recognizes in Sāgarikā the princess and Yaugandharāyaṇa arrives to confess his plot. Vāsavadattā gladly gives Ratnāvalī (the original name of Sāgarikā), the princess of Ceylon, to the king since her husband will thus be lord of the earth.

It is said to be the most perfect play from the point of view of the classical canons of dramaturgy, its excellence being accounted for by the fact of its being a closer and more successful imitation of Kālidāsa.

RATNĀVALĪ. A Sanskrit work in the form of a letter to an unnamed king, ascribed to Buddhist philosopher, Nāgārjuna (q.v.), which contains the essence of the Buddhist doctrine. Also styled *Rāja-parikathā*, it consists of 77 verses.

RATTANA-SUTTA. A part of *Khuddaka-pāṭha* (q.v.).

RAṬṬHASĀRA. A Pali poet of Ava, who produced some poetical versions of the *Jātakas* (q.v.).

RAU, HEIMO (1912-). A German Indologist, whose specialization is in early Buddhist art and architecture, cave temples of India and art of Nepal. His chief works are: *Die Kunst Indiens* (1958), *F. Max Müller—What He Can Teach Us*; he ed. also for some time *South Asian Studies* (1964, 1965) as also *Max Müller Bhavan Yearbook* (1961-65).

RAU, WILHELM. A German Indologist, whose chief works are: ed. of *Bhartṛihari's Vākyapadīya* (Wiesbaden, 1977), *Töpferei und Tongeschirr im vedischen Indien* (cultural history; Wiesbaden, 1972) and *Metalle und Metallgeräte im vedischen Indien* (Wiesbaden, 1974).

RĀVAṆA (fl. 15th-16th cent.). A Sanskrit scholar, whose Bhāshya on the *Ṛigveda* is extant only in portions; he commented also upon the *Yajurveda*.

RĀVAṆĀRJUNĪYA. A Sanskrit grammatical poem by Bhaumaka (q.v.) in imitation of *Bhaṭṭi-kāvya* (q.v.), which, while narrating in 27 cantos the story of Rāvaṇa's fight with Kārtavīryārjuna, illustrates the rules in the regular order of the *Ashṭādhyāyī*; the poem is also called *Arjuna-rāvaṇīya*.

RĀVAṆA-VADHA. Same as *Bhaṭṭi-kāvya* (q.v.).

RĀVAṆAVAHO. See *Setubandha*.

RAVIDEVA. See *Rākshasa-kāvya*.

RAVI PRAKASH. A modern scholar, whose chief work is : *Verb-Morphology in Middle Indo-Aryan* (1975).

RAVI ŚAṄKAR NAGAR. A Sanskrit scholar, who has pub. *Vyañjana-vimarśa* (Delhi, 1976-77), a study on *Dhvani*.

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RAVISHEṆA. A Jaina Sanskrit poet and author of the *Padma-purāṇa* (678; q.v.), a Jaina version of the *Rāmāyaṇa*; the story of Rāma as narrated here differs in many material points from that of the *Rāmāyaṇa* of Vālmīki.

RAVIVARMĀ RĀJA. A member of the Koḍattanāḍ royal house of Tanjore and a Sanskrit poet, whose chief works are: *Padya-peṭikā* (a collection of poems; Tanjore, 1911), *Anyāpadeśa-śataka*, *Vidhura-vilāpa-kāvya* (poems) and *Padmāvatī* (a play).

RAVIVARMAN (b. 1266). A Sanskrit dramatist and son of king Jayasiṁha Vīrakerala and Umādevī, of the Yādava family. He took possession of Kerala, defeated a certain Vīrapāṇḍya, made the Pāṇḍyas and the Cholas subject to the Keralas and at the age of 46 was crowned on the banks of the Vegavatī (at Kāñchī). A poet himself, he patronised learning and was an expert in music; he was called Dakshiṇa-Bhoja. He is the author of a drama, *Pradyumnābhyudaya* (q.v,); Samudrabandha, the commentator on *Alaṅkārasarvasva*, was a poet of his court.

RAVIVARMAN, L.A. A Sanskrit scholar, who ed. and pub. *Āgniveśya-gṛihyasūtra* (Trivandrum, 1940).

RĀYCHAUDHURI, HEM CHANDRA. A noted scholar, whose chief work is *Materials for the Study of the Early History of the Vaishṇava Sect* (1920; enlarged 2nd Edn. 1936), *Political History of Ancient India* (Calcutta, 1923), *Studies in Indian Antiquities* (2nd ed., 1958) and several articles on Paurāṇic studies. Rāychaudhurī holds that Bhāgavatism, like the religions of Mahāvīra and Buddha, was the expression of natural reaction from the sacrifice-ridden religion of the Brāhmaṇic period and that the promulgator of Bhāgavatism, Vāsudeva, was the famous Vṛishṇi prince of Mathurā. He further holds that Vāsudeva was not a solar, tribal or vegetation deity and that the pastoral character of Vāsudeva-Kṛishṇa is due to his identification with Vishṇu who is called Gopa (cowherd or protector of cows) in the *Ṛigveda* as also due to the fame of the Vṛishṇis and of the Yamunā region for their cattle. He is against the theories of Christian influence on Vaishṇavism.

RĀY, DHANAPAT SINGH. A Jaina scholar, who pub. the whole of the Ardhamāgadhī canon (Murshidabad, 1880 onwards).

RĀYAMUKUṬA (fl. 1st half of 15th cent.). Son of king Gaṇeśa of Bengal, he was a well-known Sanskrit scholar and was also called Bṛihaspati Rāyamukuṭa. Mentioned in different Smṛiti works of Raghunandana (q.v.), he is the author of Smṛiti works : *Smṛiti-ratna-hāra* (q.v.) and *Rāyamukuṭa-paddhati*. Besides his *Pada-chandrikā* (q.v.; a comm. on the *Amarakośa*), he commented upon *Raghuvaṁśa*, *Śiśupāla-vadha*, etc.

RĀYAPASEṆAIJJA (*Rāyapasenaiya*). See *Uvaṅga*.

REDINGTON, JAMES DUGGAN (1945-). An American Indologist, who is at present Associate Professor in the Theology Department of Georgetown University, Washington. His chief works are : *Vallabhāchārya on the Love Games of Kṛishṇa* (1983) and an article : '*Siddhānta Muktāvalī* or The Pearl-Necklace of Doctrines' (of Vallabhāchārya). He is at present preparing tr. and interpretation of Vallabha's *Bhaktivardhinī* and *Sannyāsa-nirṇaya*.

REESE, W. A German Indologist, whose chief work is *Die griechischen Nacbrichten über Indien bis zum Feldzuge Alexander des Grossen* (Leipzig, 1914).

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REGAMEY, KONSTATIN. A modern Swiss Indologist, whose chief work is *Asiatica* (Leipzig, 1954). A specialist in Buddhism, particularly in its Tibetan and Chinese developments, he has made studies on *Samādhirājasūtra*, *Bhadramāyākāra-vyākaraṇa*, *Kāraṇḍavyūha* (in collaboration with Lalou of Paris) and has contributed 'Indian and Farther Indian' section to a German *World History*. A Polish by birth, he was Professor of Indian Philology at the University of Lausanne, Switzerland.

REGNAUD, P. A French Indologist, whose chief works are: *Le Charactere et l' origine des Jeux de mots Vedique literature* (treatment of pun in Vedic literature) and *Le Ṛig-veda et les origines de la mythologie indo-europeenne* (Paris, 1892). Regnaud asserts that the hymns of *Ṛigveda* contain neither the invocations to gods nor any mythology of gods, but that, almost exclusively and in ever newer variations, they describe sacrificial ritual.

REGNIER, ADOLPHE (1804-84). A French Indologist, whose chief works are: *Ṛigvedaprātiśākhya* (ed. and tr., 1857-59) and *Etude sur l' Idiome des Védas et les Origines de la Langue Sanscrite* (Pt. I, Paris, 1855), which constitutes the first critical and exact study of the Vedic language.

REICHERT, ROSWITHA (Mrs.). A modern German Indologist, whose special study is on Sanskrit Drama, especially Bhavabhūti (q.v.).

REISCHAUER, A.K. A modern scholar, whose chief work is *Studies in Japanese Buddhism* (New York, 1917); he estimates that the 'Northern Buddhist Canon', based on Sanskrit is about one hundred times larger than the Pali Canon.

RELE, B.G. An Indologist, whose chief work *Vedic Gods as Figures of Biology* (1931) propounds the theory that the Vedic gods represent different organs of human body.

RENOU, L. A celebrated French Indologist, whose chief works are: *Bibliogoraphie Vedique* (1931; covering all the works in the Vedic field upto the date of publication), *Index Vedique* (1934-35; discussion of rare and significant Vedic words), *Etudes sur le vocabulaire au Ṛigveda* (Pondicherry, 1958; similar discussion of 35 words from *Ṛigveda*), *Grammaire de la langue Vedique* (1952; a descriptive grammar of Vedic language), *Vocabulaire du rituel Ṛigveda* (Paris, 1954), *Upanishads, Texte et traduction 'Les Upanishads'* (1943-56; studies covering 16 major and minor Upanishads), *Hymnes a Soma* (1961; French tr. of 67 Soma Hymns of *Ṛigveda*), *Religions of Ancient India* (1953), *Influence of Indian Thought on French Literature* (Adyar, 1952-53), *Hinduism* (London, 1961), *Research on the Indian Theatre Since 1890*, *Terminologie grammaticale du Sanscrit* (Paris, 1957), *La Civilization de L' Inde Ancienne* (Paris. 1950; Eng. tr. by Philip Spratt, entitled *Civilization of Ancient India*, Calcutta, 1954), *Vedic India* (Eng. tr. by Spratt, 1957), *Sanscrit et Culture L' apport de l' India a la Civilization humanine* (Paris, 1950), *L' Inde Classique* (in collaboration with Filliozat and others), *Histoire de la langue Sanscrit* (Paris, 1956), a new ed. of Ptolemy's Geography and the *Destiny of the Veda in India* (1965; Eng. tr. by Dev Rāj Chanana). In Vedic mythology, he has studied on Indra, considers the existence of a Veda prior to the formulations of various Śākhās, and is of the view that Vedic religion is a synthesis of Vedic ritualism and mythology. He is responsible, along with Bloch and Filliozat for the French tr. of the Cambodian tr. of the Buddhist Canon.

REṆUDEVĪ. A modern Sanskrit writer of *Rajānī*, a novel pub. in *Saṁskṛita Sāhitya Parishat Patrikā* (1928-29, Calcutta).

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REUTER, JULIO NATHANAEL (1863-1937). A Finnish Indologist, who studied the accentuation of the Sanskrit compounds (1891) and ed. partly the *Śrautasūtra of Drāhyāyaṇa* (Pt. I, London, 1904).

REVANTAGIRI RĀSA. See *Vijaya Sena Sūri.*

REVĀPRASĀDA DVIVEDI. A modern Sanskrit poet, whose chief works are *Sītā-charitam* and *Yūthika* on the story of Romeo and Juliet.

REVENTLOW, C. A modern Danish Indologist, whose chief works are: *Buddhismen I dansk Litteratur* (Buddhism in Danish Literature) and *Hvad Buddha Laerte om Livets Mening* (What the Buddha taught about the meaning of life).

REYNA, RUTH. A foreign scholar, whose chief work is : *Dictionary of Oriental Philosophy* (2 vols., 1984).

RHYS-DAVIDS, CAROLINE A.F. (Mrs.) (1858-1942). An English Indologist and wife of T.W. Rhys-Davids (q.v.), whose chief works are: *A Buddhist Manual of Psychology and Ethics* (Eng. tr. of *Dhamma-saṅgaṇi*, the first book of *Abhidhamma-piṭaka*), ed. of *Paṭṭhāna*, *Sākya or Buddhist Origins*, tr. of *Kathā-vatthu* (jointly with Aung under the title *Points of Controversy*), *Buddhist Psychology* (1924), Eng. tr. of *Mahā-Parinibhāna-sutta* (Sutta No. 16 of the *Dīgha-nikāya*), tr. of *Saṁyutta-nikāya* (with F.L. Woodward), tr. of *Therī-gāthā* (in verse under the title *Psalms of the Sisters*), tr. of *Theragāthā* (in verse under the title *Psalms of the Brethren*), *A Manual of Buddhism*, ed. of *Yamaka* (assisted by Cecilia Dibben; 2 Vols., 1911, 1913), *Stories of the Buddha*, ed. of *Visuddhi-magga* (2 Vols., 1920-1921), ed. of *Vibhaṅga*, re-ed. and tr. of *Khuddaka-pāṭha* (1931; under *Minor Anthologies of Pali Canon*), tr. of *Abhidhamma-saṅgaha*, *The Birth of Indian Psychology and Its Development in Buddhism*, *Outline of Buddhism: A Historical Sketch*, *Goutama, the Man* and *Wayfarers' Words* (articles on Buddhist Themes pub. posthumously).

RHYS-DAVIDS, T.W. (1843-1922). A celebrated English Indologist, who founded in 1881 the Pali Text Society, which is responsible for pub. of Pali Texts. His chief works are: Eng. tr. of *Pāṭimokkha*, of *Mahāvagga* and of *Chullavagga* (all the three jointly with Hermann Oldenberg, pub. under 'Vinaya Texts' in the Sacred Books of the East Series, Nos. 13, 17, 20), of *Dīgha-nikāya* (1899, SBE, No. 11 with Mrs. Rhys-Davids), of *Milinda-pañha* (2 Vols., 1890-94; SBE, Nos. 35, 36), of *Vinaya-piṭaka* (with Oldenberg), of *Nidāna-kathā* (under *Buddhist Birth Stories*), of *Tevijja-sutta* (under *Dīgha-nikāya*), ed. of *Sumaṅgala-vilāsinī* (with Carpenter; 1881), of *Dīgha-nikāya* (also with Carpenter), *Pali-English Dictionary* (with Wiilliam Stede), ed. of *Bhagavadgītā*, *Buddhist India* (London, 1902), *Early Buddhism* (1908), *A Manual of Buddhism*; *Buddhism, being a Sketch of the Life and Teachings of Gautama, the Buddha* (1877), *History and Literature of Buddhism* and *List of Pali MSS. in Cambridge University Library* (1883).

Rhys-Davids believed that the 'Pali' texts are much more reliable and complete than the Sanskrit works and it was on the basis of Pali sources that he sketched the life of Gautama.

RICCARDI, THEODORE. An American Indologist, whose field of study is Sanskrit literature. He at present teaches in the Columbia University.

RICE, B. LEWIS. An English Indologist, who discovered the three Mysore Minor Rock Edicts and ed. in 1889 an inscription in Śravaṇa Belgola (Mysore). He also studied Jaina manuscripts.

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RICHARDS, GLYN. A British Indologist, who is known for his *A Sourcebook of Modern Hinduism* (1985).

ṚIGVEDA. See *Veda*.

ṚIGVEDA-PRĀTIŚĀKHYA. See *Prātiśākhya*.

ṚIJUVIMALĀ. A Sanskrit comm. by Śālikanātha (q.v.) on Prabhākara's *Bṛihatī* (q.v.).

ṚIKTANTRA. A Prātiśākhya of *Sāmaveda*. See *Prātiśākhya*.

RINCHEN, B. A modern Indologist, who wrote a number of articles devoted to the Indian and Mongolian cultural relations and pub. some old Mongolian trs. of *Meghadūta*, *Kāvyādarśa* and others. In the last days of his life, he was compiling the 'Descriptive Catalogue of the Mongol Tanjur", some volumes of which had already been printed (New Delhi, 1961).

ṚISHABHA-PAÑCHĀŚIKĀ. A Prakrit work of 50 verses by Dhanapāla (q.v.) in honour of the first Tīrthaṅkara of the Jainas, Ṛishabha. After describing Ṛishabha's life-details, there is his eulogy; he has been compared to a boat in the sea of life.

RISHṬANEMI-CHARITA. See *Riṭṭhanemi-chariu*.

RITSCHL, EVA. A German Indologist, who, along with Maria Schetelich, has pub. studies on Kauṭilya *Arthaśāstra* (Berlin, 1973) and on *Vetāla-pañchaviṁśati* (Leipzig, 1979). Ritschl and Mrs. Maria Schetelich are working in the field of ancient history, evaluating the Arthaśāstra and Dharmaśāstra literature and Vedic sources.

RIṬṬHAṆEMI-CHARIU (*Rishṭanemi-charita* or *Harivaṁśa-purāṇa*). An Apabhraṁśa epic by Svayambhūdeva, a Jaina poet (fl. last quarter of the 8th cent.). A Jaina version of the *Mahābhārata*, it consists of 112 *Sandhis* arranged in four *Kāṇḍas*: *Yādava-* (13), *Kuru-* (19), *Yuddha-* (60) and *Uttara-* (20). The first 92 *Sandhis*, i.e., the first three *Kāṇḍas* were unmistakably composed by Svayambhūdeva; it took him a little more than 6 years. The work, which was left incomplete by the poet, was completed by his worthy son Tribhūvana-Svayambhū. A few *Sandhis* at the end were added by Yaśaḥkīrti in about 1500. The number of *Kaḍavakas* is 1937, being calculated to be equal to 18,000 *Ślokas*.

The first *Kāṇḍa* deals with the stories of Kṛishṇa's birth, child-sports, marriage, and legends of Pradyumna and Nemi; the second narrates the birth of the Kauravas and Pāṇḍavas, their boyhood, education, their jealousy, Yudhishṭhira's playing at dice and losing everything, and the Pāṇḍavas' exile for 12 years, while the third describes the war between the Pāṇḍavas and the Kauravas and the defeat of the latter.

The poet has based his work mainly on the *Mahābhārata* and the *Harivaṁśa-purāṇa*, but here and there some alterations have been made: for example, there is no mention of piercing the fish in the *Svayaṁvara* of Draupadī, probably on account of the Jaina influence.

"In the introductory part of the *Harivaṁśa-purāṇa*, the poet admits his indebtedness to Indra, Bharata, Vyāsa, Piṅgala, Bhāmaha, Daṇḍin, Bāṇa, Harsha and Chaumuha for the diverse requisites of excellent poetry. His debt to Chaumuha is of particular interest, since it was from him that the poet derived his style of *Paddhaḍiā* metre with *Duvai* and *Dhruvaka*. Obviously Chaumuha was either the originator of this Apabhraṁśa style or he was the first to make extensive use of it. In a few old verses found prefixed to the *Pauma-chariu*, Chaumuha is praised for his excellent diction, Dantī for his charming meaning, and Svayambhū as excelling in both. We also find Chaumuha extolled for his *Goggahakahā*, and

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Bhadda for his *Goggahaṇa* and *Machchhaveha*. It appears that the three were the precursors of Svayambhū and they probably wrote the *Mahābhārata* story partly or fully in Apabhraṁśa poetry. Unfortunately, their works have not yet been discovered."—*HCIP IV, 217-18*. See *Chaturmukha*.

ṚITUMATĪ - VIVĀHA - VIDHI - NISHEDHA-PRAMĀṆĀNI. A Sanskrit work (Madras, 1912), which discards post-puberty marriage.

ṚITUSAṀHĀRA. A Sanskrit poem by Kālidāsa (q.v.), which consists of 153 stanzas in six cantos and is a highly poetical description of the six seasons of the year as viewed through the lover's eye.

Though the days of Summer are oppressing, nights are cool; at midnight the young delight in song and dance and wine. As the Rainy season comes, the emotion of love is kindled by the sight of the clouds which bend down to kiss the peaks of the mountains. Autumn comes like a young bride, wrapped in sugarcane and ripening Long rice; Winter's cold makes the embraces of lovers more close and tender, but Spring brings to them and to all nature new life and joy. "Perhaps no other work of Kālidāsa's manifests so strikingly the poet's deep sympathy with nature, his keen powers of observation, and his skill in depicting an Indian landscape in vivid colours." Some scholars dispute, however, Kālidāsa's authorship of the poem.

ROBINSON, RICHARD H. (d. 1970). An American Indologist, whose chief studies are: *Early Mādhyamika in India and China*, *Buddhism in China and Japan* and *The Buddhist Religion—A Historical Introduction* (California, 1970); he undertook also along with some of his students, a tr. of *Vajrachchhedikā*, using Sanskrit, Tibetan and Chinese sources.

ROCHER, LUDO. A modern Indologist, whose chief works are the tr. of Vardhamāna's *Daṇḍaviveka*, critical ed. of Gaṅgāditya's *Smṛitichintāmaṇi* (1976) and an article 'In Defence of Jīmūtavāhana', *JAOS* 96.1 (1976).

He at presents teaches in the University of Pennsylvania, U.S.A. and specializes in ancient Hindu law and polity.

ROCHER, ROSANE. An American Indologist, who teaches in the University of Pennsylvania, U.S.A. and has contributed an article: 'W. Norman Brown, 1892-1975', *JAOS* 96.1 (1976). See *Brown, W. Norman*.

ROCKHILL, WILLIAM WOODVILLE (1854-1914). An Indologist, who made important material accessible to the scholarly world by his trs. from the Tibetan of the *Udānavarga* (London, 1883), *The Life of the Buddha* (based on the Tibetan tr. of the *Mūlasarvāstivāda-vinaya* (London, 1884) and the *Bhikshuṇī-prātimoksha-sūtra* from the same *Vinaya* (Paris, 1886).

ROER, JOHANN HEINRICH EDUARD (1805-66). A German Indologist, who studied Sanskrit with Bopp (q.v.) in Berlin. He entered the services of the East India Company and came to Calcutta in 1839. In 1841, he was appointed Librarian of the Asiatic Society of Bengal. He tr. into Latin the Gaṇitādhyāya of Bhāskara's *Siddhānta-Śiromaṇi*; his Eng. tr. of Sadānanda's *Vedānta-sāra* appeared in 1845. From 1847 onwards, Roer was editor of the series "Bibliotheca Indica"; he ed. 33 texts. Not knowing that Max Mueller at Oxford was working on the *Ṛigveda*, Roer published (Calcutta, 1849) its first two parts. At his suggestion, the Asiatic Society pub. the Upanishads: *Bṛihad Āraṇyaka* (ed. and tr. 1849-56), *Chhāndogya* (ed.), *Taittirīya* and *Aitareya* (ed.), *Īśā*, *Kena*, *Kaṭha*, *Praśna*, *Muṇḍaka* (ed.), *Taittirīya*, *Aitareya*, *Śvetāśva-*

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tara, *Kena*, *Iśā*, *Kaṭha*, *Praśna*, *Muṇḍaka* and *Māṇḍūkya* (Eng. tr. 1850-55) and tr. of the latter Upanishads (1853). His other works are : *Bhāshāparichchheda* (ed.), *Sāhitya-darpaṇa* (ed., Eng. tr. by J.R. Ballantyne), *Uttara Naishadha-charita* (ed.), *Taittirīya-saṁhitā* of Kṛishṇa *Yajurveda* with Mādhava's comm. (6 vols., Calcutta, 1860 ; with E.B. Cowell) and Yājñavalkya's *Smṛiti* (Eng. tr. with explanatory notes and Introduction, Calcutta/London, 1859 ; with W.A. Montriou). He left India in 1861 after 22 years of stay. His treatise on Vaiśeshika philosophy (in German) appeared posthumously.

ROGERIUS, ABRAHAM (b. 1609). A Dutch Christian missionary at Pulicat near Madras, who collected information regarding Hindu mythology, religious rites, and social customs from two Brāhmaṇas who spoke Portuguese and on the basis of that information published in 1651 a book which constituted perhaps the earliest complete account of South Indian Hinduism. He is also credited with having introduced Bhartṛihari's *Śatakas* to the European reader; he rendered into Dutch 200 verses from the *Śatakas*. A first tr. into a European language, it was tr. into German and was pub. from Nuremberg in 1663; W. Caland ed. and pub. it again in 1915.

ROGERS, T. A modern Indologist, whose chief work is *Buddhaghosha's Parables*.

ROMA CHOUDHURI (1912-). A Sanskrit scholar, who was educated at Calcutta and Oxford Universities. She was Professor of Philosophy and Principal at Lady Brabourne College, Calcutta and was later Vice-Chancellor of Rabindra Bharati University, Calcutta (1969-75). Author of some 20 modern Sanskrit plays, she has written a number of works on philosophy, arts, culture and education. Her important works are : *Doctrine of Nimbārka and His Followers* (3 vols., 1940-43), *Ten Schools of Vedānta* (3 vols., 1975), *Sanskrit and Prakrit Poetesses* (1939) and *Aspects of Indian Life* (1975). She is the Founder Secretary of the Institute of Oriental Learning.

ROMAKA-SIDDHĀNTA. See *Pañcha-siddhāntikā*.

ROMILĀ THĀPAR. A modern scholar, whose chief work is: *Aśoka—the Decline of the Mauryas*.

RONNOW, KASTEN. A modern Swedish Indologist, whose chief works are: *Trita Āptya*, *Śvetadvīpa*, *Pravargya*, *Agnichayana and Sautrāmaṇi*, *Visvarūpa* and *Vedic Kratu*; his studies are mainly on Vedic words, Vedic grammar and on ancient geography.

ROODBERGEN, J.A.F. A modern Dutch Indologist, who is working on: tr. and elucidation of *Kuvalayānanda* and its comm. *Chandrikā*, tr. and elucidation of parts of Patañjali's *Mahābhāshya* (in collaboration with Prof. S.D. Joshi, Poona) and on Mallinātha's comm. on the *Kirātārjunīya* with tr. and notes. See *Joshi, S.D.*

ROSE, A. A German Indologist, in whose chief work, *Beitrage zur Kenntnis des Sivaitschen Namenglaubens nach den Puranen* (Bonn, 1934) are given some Paurānic texts of the thousand names of Śiva.

ROSEN, FRIEDRICH (1805-37). A German Indologist, who was one of the first European scholars to take up Vedic studies. In 1824, he studied Sanskrit with Franz Bopp. His thesis *Corporis radicum Sanscritarum Prolusio* (Specimen of the chief Sanskrit Roots) appeared in 1826, while his *Radices Sanscritae* (Sanskrit Roots ; 1827) is based on root classifications of Sanskrit grammarians ; this book was an important preliminary work for a Sanskrit dictionary and stimulated not only

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Sanskrit but Indo-European studies as well. On the advice of Thomas Colebrooke, Rosen brought out in 1831 *The Algebra of Mohd. ben Musa* (ed. and tr.); this is the oldest work in Arabic on mathematics and it shows that the Arabs borrowed algebra from India.

He planned to pub. the entire *Ṛigveda-saṁhitā* with Latin tr. and notes, but was interrupted by his early death. He pub. his *Ṛigveda Specimen* (1830; a specimen of Latin tr. from the *Ṛigveda*, in which he utilized Yāska, Pāṇini and Sāyaṇa), but the work he could complete during the next seven years was pub. posthumously (London, 1838). This work contains the text of the first 121 hymns of the *Ṛigveda* with Latin tr.; the exegetical notes cover the portion only up to *Ṛigveda* 1.31.6. This edition was reprinted by the Johnson Reprint Corporation, New York and London (1968). The remainder of the Notes and a word index were found among Rosen's papers; they were entrusted to Christian Lassen, but were never printed.

ROSEN, VALENTINA (Valentina Stache-Rosen; 1925-). A German Indologist, who has pub. fragments of the *Vinayavibhaṅga* of the Sarvāstivādin and of the *Saṅgītisūtra* (1959); Rosen's chief work is *Dogmatische Bégriffsreiben im ältern Buddhismus*, II (Das Saṅgītisūtra und sein Kommentar Saṅgītiparyāya), Berlin, 1968.

ROSENBERG, OTTO (1888-1919). A Russian Indologist, whose *Problemy buddhijskoj filosofi* (largely based on Vasubandhu's *Abhidharma-kośa*, Petrograd, 1918) holds that Buddhist philosophy was based on the plurality of dharmas.

ROSNYAI, DAVID. A Hungarian scholar, whose *Horologium Turcium*, compiled in the 17th cent. contains the first Hungarian version of the *Pañchatantra*. This tr., however, was not made from the Sanskrit language, but from one of the Turkish translations of the *Pañchatantra*.

ROSS, D. (1871-1940). An English Indologist, whose chief work is *Alphabetical List of Titles of Works in the Chinese Buddhist Tipiṭaka* (Calcutta, 1910).

ROST, REINHOLD (1822-96). A German Indologist, who went to England in 1847 and catalogued the Burmese and Pali manuscripts in the British Museum. He was then appointed Librarian to the India Office. In an obituary, it was said that Rost turned himself into an Oriental encyclopaedia. In 1850, he pub. an essay on a Pali book from Burma: *Translation of the Indian Sources of the Ancient Burmese Laws* (1850) and then *A Descriptive Catalogue of Palm-leaf MSS. belonging to Imperial Library of St. Petersburg* (1852). He prepared an ed. of H.H. Wilson's works (5 vols., 1861-65); he endeavoured to bring Wilson's work up to date by additional notes. He ed. vols. 41-46 of the "Journal of the Royal Asiatic Society". He was instrumental in having the manuscripts and printed books of the India Office catalogued. He also contributed to the *Encyclopaedia Britannica*.

ROSU, ARION. A modern French Indologist, whose chief work in French is: *Les conceptions psychologiques dans les textes medicaux indiens* (1978).

ROTH, GUSTAV (1916-). A German Indologist, who specialises in Jaina and Buddhist literature; his chief works are: ed. and tr. of of *Mallī-jñāta* (1952) and ed. of *Bhikshuṇī-vinaya* of the *Mahāsaṅghika-Lokottaravādin* (1970).

ROTH, HENRICH (1620-68). A German Indologist, who was a Jesuit father and missionary at the Moghul court in Agra. In Agra, he learnt Sanskrit and he was able to discuss with Brahmins in their language. He

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realised the importance of Sanskrit and wrote a grammar between 1660-62 ; the grammar is descriptive and shows great pedagogical skill ; the explanations are given in Latin. The grammar is based on Pāṇini. The manuscript was taken to Rome, but it was never printed ; the reason was that Roth did not have the time to see it through the press. Max Mueller thought highly of this grammar. There are plans now to publish the grammar.

Roth was well versed in Sanskrit literature and Indian philosophy. He also made copies of some Sanskrit works. He contributed a chapter on the ten incarnations of Vishṇu to Kircher's book : *China Illustrata*, which was a great success at the time and was tr. into several languages. Roth returned to Rome but was sent back to India. He arrived in Agra in 1666, where he died two years later.

ROTH, RUDOLF VON (1821-95). A celebrated German Indologist, who is best known for having worked with Boehtlingk (q.v.) on the St. Petersburg Dictionary of Sanskrit. He was also a Vedic scholar of renown and his treatises on Vedic literature became the starting point of Vedic research. After his studies at Tuebingen, Paris, London and Oxford, he became Associate Professor in 1848 in Tuebingen, and was promoted to full Professorship in 1856, being at the same time appointed Chief of the University Library.

Roth's first pub. at the age of 25 was *Zur Literatur und Geschichte des Weda* (On the Literature and History of the Veda ; 1846), which contains three treatises : on the hymns of the Veda, on the oldest Veda grammar or the *Prātiśākhya-sūtras* and on historical events in the *Ṛigveda* ; MacDonald called this an epoch-making work, which became the pioneer of Vedic research. Roth's book was the first attempt to approach the history of ancient India with critical methods of the West, and he was the first to glean historical data from the Vedic hymns. Roth's view was that for the entire history of antiquity, there was perhaps nothing more important than the study of the Veda ; his slogan, therefore, was "Away from Sāyaṇa". He attached less and less value to Sāyaṇa and other indigenous commentators, who lived centuries after the hymns were composed ; he maintained that there was continuous tradition of exegesis from Vedic to mediaeval times. He insisted that the Ṛigvedic-exegesis must seek to make the texts yield their own sense. He further emphasized that the *Ṛigveda* and the Brāhmaṇas had no direct connection and that there was considerable gulf between the two. Through his essay "Geschichtliches im Ṛigveda : Vasishṭhas Kampf mit Viśvāmitra" (which is the third section of his above book), he made the first truly critical attempt towards a historical estimate of the *Ṛigveda*. He tried to establish the human-natural character of the *Ṛigveda* and spoke feelingly of the Rigveda-hymns with which the ancestors of the Indians, living on the banks of the seven rivers, invoked the blessings of their gods for themselves and their kinsmen and called for the help of the heavenly powers in their own battles. He, however, found Yāska's explanations of difficult Vedic passages very useful, so that he brought out an edition of *Nirukta* (Goettingen, 1852), with valuable elucidations.

From 1852, Roth collaborated with Boehtlingk on the large *Sanskrit Worterbuch* (*Sanskrit-German Dictionary* ; 7 vols., 1852-75 ; reprinted ; Eng. tr. under preparation). Roth undertook the task of dealing with the Vedic period: he was assisted by W.D. Whitney and others.

Together with W.D. Whitney, Roth ed. the Śaunaka text of the *Atharvaveda* (1850-56 ; a revised ed. by Lindenau in 1926) ; the first vol. contains the text, the 2nd the Introduction and critical notes. Roth was probably the first, who realised that the *Atharvaveda* was younger than the *Ṛigveda* on account of its language. Together with his two pupils, K. Geldner and A. Kaegi, Roth brought out

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metrical tr. of typical Vedic hymns in *Siebenzig Lieder des Ṛigveda* (Seventy hymns of the *Ṛigveda* ; 1875). He contributed many and valuable articles to various journals, dealing chiefly with the religion, mythology, textual criticism, and interpretation of the Veda. From his study of Vedic religion and mythology, he believed Varuṇa as the supreme god of the Aryans (before the Indians and Iranians had separated) and identified him with Ahura Mazdah. His views on Vedic religion and mythology are contained in his collection of three essays, under the title *Zur Geschichte der Religionen.*

Roth's most noteworthy articles are : "Brahma and the Brahmans", "The Highest gods of the Aryan Nations", "Soma", "The Habitat of the Soma Plant", "The Myth of Soma and the Eagle", "Learned tradition in antiquity, especially in India" and "The Orthography of the Veda", all published in the Journal of the German Oriental Society.

He had interest in Indian medicine as well and wrote several articles and contributed the medical articles to the St. Petersburg Dictionary. He wrote many articles on Avestan subjects, such as : the legend of Feridun in India and Iran, the legend of Jemshid, the Vedic god of the dead, Yama, being compared with Yima, contributions to the interpretation of the Avesta, etc. Garbe made an obituary for Roth and appended a bibliography of his works.

ROTHERMUND, D. A modern scholar, who teaches at the Heidelberg's South Asia Institute and specializes in modern Indian history.

ROTTO,K. A German Indologist, who pub. a work on minor Vedic deities (1927).

ROUSSEL, P. A French Indologist, whose chief work is *La religion Vedique* (1909); he also completed (along with Hauvettee Besnault) the French tr. of the *Bhāgavata-purāṇa* left incomplete by Burnouf.

ROY, P.C. A modern scholar, whose chief work is *History of Chemistry in Ancient and Mediaeval India* (Calcutta, 1956).

ROY, S.B. A modern scholar, whose chief works are: *Date of Mahābhārata Battle* (1976) and *Prehistoric Lunar Astronomy.*

ROY CHOUDHARY, P.C. A modern scholar, whose chief work is *Jainism in Bihar* (Patna, 1956).

RUBEN, WALTER. A modern German Indologist, whose chief studies are: *Studien zur Textgeschichte des Rāmāyaṇa* (Stuttgart, 1936; on the *Rāmāyaṇa*), *Die Nyāyasūtras, etc.*, (Leipzig, 1928; on the *Nyāyasūtras*); he has written on the Upanishads, has analysed the *Daśakumāra-charita* from the ethnological point of view and has brought out *Uber die Literatur der vor arischen Stamme Indiens* (1952; an ethnological study of Indian aboriginal literatures). From a Marxist point of view his German publications are on Introduction to Indology (Berlin, 1954) and on History of Indian Philosophy (Berlin, 1954), a study of *Mudrārākshasa* (Berlin, 1956) and the *Arthaśāstra.* His other studies are on Kālidāsa, Kṛishṇa problem from the texts of different Purāṇas and on the Pauraṇic Line of Heroes.

Ruben has pub. several monographs on Indian history (Berlin, 1973), Indian culture (Berlin, 1978), on religion (Berlin, 1970), on philosophy (Berlin, 1971) and on poetry (Berlin, 1973).

Ruben's great aim is a comprehensive survey of social developments in ancient India within the framework of an all-embracing world history. Following on countless individual studies of social and economic problems and problems of the history of philosophy and literature, he has described in several volumes the social development of ancient India. His book on Indian cultural history (1978) contains many points

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of departure for further research.

RUCHAKA. Another name of Ruyyaka (q.v.).

RUCHIDATTA. See *Vardhamāna*.

RUDRA (fl. before 5th cent.). A Prakrit poet and author of *Trailokya-sundarīkathā*.

RUDRABHAṬṬA (fl. 900-1000). A Sanskrit rhetorician and author of the *Śṛiṅgāratilaka*, a work based on Rudraṭa's *Kāvyālaṅkāra*. Divided in three chapters, the *Śṛiṅgāratilaka* deals with the *Rasas* (sentiments), the *Bhāvas* (emotions), the kind of *Nāyaka* (hero) and *Nāyikā* (heroine), the *Vipralambha Śṛiṅgāra* in its various stages, the six *upāyas* (means) of winning one's offended beloved, the other *Rasas*, and the four *Vṛittis*. Very often Rudrabhaṭṭa and Rudraṭa (q.v.) are confused, but they were two distinct authors, though, of course having remarkable similarity.

RUDRACHANDRA DEVA. See *Rudradeva*.

RUDRADĀMAN. See *Girnar Inscription*.

RUDRADEVA. Perhaps a king of Kumaon or Kūrmāchala, who is also called Chandradeva or Rudrachandradeva; he is the author in Sanskrit of *Śyainika-śāstra* (q.v.), a work on hunting and fowling.

RUDRADEVA TRIPĀTHĪ. A modern Sanskrit writer, whose chief work is *Saṁskṛita-sāhitya meṅ Śabdālaṅkāra* (in Hindi; 1972); he has ed. also a number of Sanskrit works.

RUDRADHARA (fl. earlier than 1460). A Mithilā writer on Smṛiti, son of Mahāmahopādhyāya Lakshmīdhara and younger brother of Haladhara; his Sanskrit works are: *Śrāddha-viveka* (containing full particulars about the Śrāddhas), *Śuddhi-viveka* (an exhaustive treatise on purification dealing with all its aspects), *Varshakṛitya* and *Vrata-paddhati*.

RUDRADHARA (fl. probably 14th cent.). Pupil of Chaṇḍeśvara (q.v.), his Sanskrit works are: *Śrāddha-chandrikā*, *Kṛitya-chandrikā* and *Vivāda-chandrikā*.

RUDRAKAVI. A Sanskrit poet, whose *Rāshṭrauḍha-kāvya* (composed 1596) narrates the history of the Bagulas of Mayūragiri (Khāndesh) and throws light on the political situation of the contemporary Deccan. In Mayūragiri, he was patronised by king Nārāyaṇa Shāh and his son Pratāpa Shāh. His prose work is *Jehaṅgīra-charitra*; his poetry is enchanting and many of his fancies are rare and original.

RUDRARĀMA (fl. 18th cent.). A Sanskrit author of *Vāda-parichchheda*, *Vyākhyāvyūha*, *Chittarūpam* and *Vaiśeshika-śāstrīya-padārtha-nirūpaṇam*; all these works are on Nyāya philosophy.

RUDRAṬA (fl. 800-850). A Sanskrit rhetorician and the author of the *Kāvyālaṅkāra*, which, in 734 verses (divided into 16 chapters), deals with all the important topics of the *Sāhitya-śāstra*. He recognises that Kāvya must have *Rasa* (sentiment), but this does not imply that he belongs to the *Rasa* school. He was essentially a writer of the Alaṅkāra school, for he defines a greater number of the figures of speech and in a more systematic and scientific manner than is done by Bhāmaha, Daṇḍin and Udbhaṭa (qq.v.). A comm. on his work was written by Namisādhu, a Śvetāmbara Jaina and pupil of Śālibhadra. This comm. mentions that Rudraṭa was also known by the name Śatānanda, and that his father's name was Bhaṭṭa Vāmukha.

RUDRAYĀMALA. A Sanskrit work on Tantra, which is particularly important for the history of medical science and chemistry in

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India.

RUECKERT, FRIEDRICH (1788-1866). A German poet and an Oriental scholar, whose skill as translator was remarkable. He tr. Persian poetry into German. In the Sanskrit field, his trs. of *Nalopākhyāna*, *Maitropākhyāna*, *Sāvitrī-upākhyāna*, *Gīta-govinda*, *Amaruśataka*, etc. were collected and pub. by Glasenapp in Leipzig in 1923. Besides these trs., he composed *Weisheit des Brahmanen* (The Wisdom of the Brahmin; 6 vols., Leipzig, 1836-39); it is a collection of verses, in which Rueckert expresses his own ideas; they show how deeply he had been influenced by Indian poetry. Metric trs. from the *Mahābhārata* are contained in R. Boubergei's "Rueckert Studien" (1877). H. Kreyenborg ed. Ruecker's manuscript of *Atharvaveda* (1923). As a translator of Oriental poetry, Rueckert is still unsurpassed in the mastery of form and beauty of language.

RUEGG, DAVID SEYFORT. A modern Indologist, who, in his *La Theorie du Tathāgatagarbha et du Gotra* (Paris, 1969), has studied the doctrine of the *tāthāgatagarbha* on the basis of Indian and Tibetan materials. He at present teaches in the University of Washington.

RUG-VINIŚCHAYA. See *Nidāna*.

RUINGRUING BUNYORASA. A modern Thai scholar, who has tr. into Thai the selections from the Upanishads.

RUKMAṆI, T.S. A modern Sanskrit scholar, whose chief work is *A Critical Study of the Bhāgavata Purāṇa*.

RUKMIṆI-HARAṆA. A Sanskrit Īhāmṛiga by Vatsarāja. See *Vatsarāja*.

RUKMIṆI-KALYĀṆA. See *Vidyāchakravartin III*.

RUKMIṆI-KALYĀṆA. See *Rājachūḍāmaṇi Dīkshita*.

RUNGRAUNG. A modern Thai Indologist, who along with Likhitanon, has tr. into Thai the selections from the Upanishads.

RŪPA GOSVĀMIN (1490-1563). A Sanskrit poet, an immediate disciple of Chaitanya, whose father was Kumāra and brothers were Vallabha and Sanātana. His sixth ancestor was a Rājā of Karnat and his family was immensely rich. Rūpa and Sanātana were made the ministers of Husain Shāh, the Muslim ruler of Bengal. They met Chaitanya (1486-1533) at Gauḍa on his way to Vṛindāvana and they were so much attracted by his teachings that they became his devoted followers, gave up home to become ascetics and settled at Vṛindāvana. The task of recovering the deserted sacred sites of Vṛindāvana was accomplished through their influence.

A poet and rhetorician of high order, the poetic instinct saturated with love for Kṛishṇa was the subject of the several forms of his compositions. *Vidagdha-mādhava* (7 Acts), *Lalita-mādhava* (10 Acts), and *Dāna-keli-kaumudī* (without acts division, called *Bhāṇikā*) (qq.v.) are the devotional plays on Kṛishṇa-bhakti produced by the influence of the Chaitanya movement and inspired as they are by a refined erotico-religious character as also by scholastic learning, their interest is anything but literary; they are mainly based on the *Bhāgavata*. *Haṁsadūta* and *Uddhava* are poems of message, composed on the lines of *Meghadūta*. *Padyāvalī* (q.v.), an anthology, consists of 386 verses from over 125 authors, all the verses being devoted to Kṛishṇa and Kṛishnalīlā.

Among his other works are *Ujjvala-chandrikā* (a dialogue between Chaitanyachandra's sister Rādhā and her friend about Kṛishṇa), *Yamunā-stotra*, *Gandharava-prārthanā-stotra*, *Gaurāṅgastava-kalpataru*, *Kusumastabaka*,

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Mukundamuktāvalī, *Chātupushpāñjalistava*; *Utkalikāvallari*, *Laghu-Bhagavatāmṛita*, *Ānandamahodadhi*, and *Mathurā-mahimā*. *Stavamālā* is a collection, made by Jīva Gosvāmin (q.v.) of about 60 *stotras* and *gītas* but composed by Rūpa Gosvāmin. By far his greatest work is the *Ujjvala-nīlamaṇi* (q.v,), a treatise on poetics describing classes and conditions of lovers and the several stages and modes of their affection. The work is profusely illustrated with verses, all devoted to Kṛishṇa; there are several commentries on it. Rūpa's *Nāṭaka-chandrikā* (q.v.) treats of dramaturgy, while *Harināmāmṛita* (q.v.) introduces religious elements in grammar, this grammar still in use among the Vaishṇavas of Bengal. *Bhaktirasāmṛita-sindhu* (q.v.) is another work on poetics.

RŪPALĀL KAPOOR. A modern Sanskrit writer, who is noted for his *Pāṭhaka-mukha-visphoṭaka* (1967; reprint 1984), a collection of 15 humorous and satirical essays, besides a play in seven acts.

RUPĀRŪPA-VIBHĀGA. A Pali prose comm. by Buddhadatta (q.v.), dealing with such as *Rūpa*, *Arūpa*. *Chitta*, *Chetasika* etc.

RŪPA-SIDDHI. See *Dayāpāla*.

RŪPA-SIDDHI. See *Padarūpa-siddhi*.

RUPING, KLAUS. A German Indologist, whose chief work is: *Studien zur Frühgeschichte der Vedānta-Philosophie* (Wiesbaden, 1977).

RUPPAKA. Same as Ruyyaka (q.v.).

RUSTAU, HILTRUD (Mrs.). A modern German Indologist, who is working on the influence of ancient Indian philosophy on contemporary thought.

RUYYAKA (fl. *c.* 1125). A Kashmirian Sanskrit writer of works on Alaṅkāra-śāstra and preceptor of Maṅkha (q.v.). Also called Rājānaka Ruyyaka or Ruchaka and son of Rājānaka Tilaka, his works are: *Alaṅkāra-sarvasva* (q.v.), *Saṅketa* (comm. on Mammaṭa's *Kāvya-prakāśa*) and *Sahṛidaya-līlā*. Works referred to either by Ruyyaka himself or by other writers are: *Alaṅkāra-mañjarī*, *Sāhitya-mīmāṁsā*, *Alaṅkārānusāriṇī*, *Nāṭaka-mīmāṁsā*, *Harsha-charita-vārtika*, *Alaṅkāra-vārtika*, *Śrīkaṇṭha-stava* and a comm. on Mahimabhaṭṭa's *Vyakti-viveka*; Ruyyaka is a staunch advocate of Dhvani school.

RYDER, A.W. An American Indologist, whose Eng. tr. of Kālidāsa's works, of the *Mṛichchhakaṭika* (Harvard Oriental Series, 1905), of the *Daśakumāra-charita* (Chicago, 1927), etc. has served to popularise these Sanskrit classics among the general reading public.

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SABARA-BHĀSHYA. A well-known Sanskrit comm. by Śabarasvāmin (q.v.) on the *Mīmāṁsā-sūtra* (q,v.) of Jaimini.

ŚABARAPĀ (ŚAVARAPĀ). A Vajrayāna Siddha poet, who was a disciple of Sarahapā (q.v.) and preceptor of Luipā (q.v.). Śabarapā flourished in the 8th century. He was initiated into the religious order by Nāgārjuna and thereafter he proceeded to the Śrī hill for asceticism. In his works, written in Apabhraṁśa, he has written mostly about the occult and mystic beliefs of his own Tantric cult. His chief works are: *Mahāmudrā Vajragīti*, *Śunagata Dṛishṭi*, *Sahajopadeśa-Sevadhishṭhana* and *Shaḍāṅga-Yoga*; in all, he had written 26 works. His *Dohās* are collected in *Dohākośa* (q.v.).

ŚABARASVĀMIN (fl. between Ist cent. B.C. and 3rd cent. A.D.). A renowned Sanskrit author of Śabara-bhāshya, a comm. on the *Mīmāṁsā-sūtra* (q.v.).

ŚABARASVĀMIN. A comparatively modern Sanskrit author, to whom is attributed *Liṅgānuśāsana*, a grammatical work.

ŚABDA-KALPADRUMA. A celebrated Sanskrit lexicon, compiled by a few Bengali scholars, at the instance of Rājā Rādhākānta Deb of Bengal in the 19th century. In this lexicon, the words have been analysed into their base-forms and suffixes, and their genders have been determined. Then Sanskrit synonyms are noted, and, in some cases, Bengali equivalents are also given.

ŚABDA-KAUSTUBHA. A voluminous Sanskrit comm. by Bhaṭṭoji on the *Ashṭādhyāyī* (q.v.), which is mainly based on the *Mahābhāshya*. Similar in plan to the *Kāśikā*, it was completed by Bhaṭṭoji upto the fourth Āhnika of the third Adhyāya.

ŚABDA-MAṆI-DĪDHITI. A Sanskrit comm. by Raghunātha Śiromaṇi (q.v.) on the Śabdakhaṇḍa' of the *Tattva-chintāmaṇi* (q.v.) of Gaṅgeśa; it is part of the author's *Tattvachintāmaṇi-dīdhiti*.

ŚABDĀNUŚĀSANA. A Sanskrit-Prakrit grammatical work by Hemachandra (q.v.); also called *Siddha-hemachandra* or *Haima-vyākaraṇa*. It has, like the *Ashṭādhyāyī*, 8 Adhyāyas of 4 Pādas each, the total number of Sūtras being 4500; nearly a fourth of these form the last Adhyāya dealing exclusively with Māhārāshṭrī, Śaurasenī, Māgadhī, Paiśāchī, Chūlikāpaiśāchī and Apabhraṁśa grammars. Written for Jayasiṁha Siddharāja, it mainly follows the arrangement and terminology of the

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Kātantra (q.v.) and is based on the *Śākaṭāyana-vyākaraṇa*; it omits the Vedic grammar and accents. On his *Śabdānuśāsana* the author himself has written a comm. which has come down in two recensions, short and long, called *Laghuvṛitti* and *Bṛihadvṛitti* respectively.

ŚABDĀNUŚĀSANA. Same as *Śākaṭāyana-śabdānuśāsana* (q.v.).

ŚABDA-RATNĀKARA. See *Mahīpa.*

ŚABDĀRṆAVA-CHANDRIKĀ. See *Somadeva.*

ŚABDĀRTHA-SARVASVA. A Sanskrit lexicon compiled in the 19th cent. by Paravastu Veṅkaṭa Raṅgāchārya of Vizagapatnam; the work has not yet been published.

ŚABDA-ŚAKTI-PRAKĀŚIKĀ. A Sanskrit work of Jagadīśa Tarkālaṅkāra (q.v.), which examines the topics of Sanskrit grammar, in accordance with the principles of Nyāya philosophy.

ŚABDASIDDHI. See *Mahādeva.*

SABHYĀLAṄKARAṆA. A Sanskrit anthology by Govindajit.

SACHAU, EDWARD C. A scholar, whose chief work *Alberuni's India* (an account of the religion, philosophy, literature, geography, chronology of India about A.D. 1030, with notes) was published in 1983.

SACHCHA-SAṄKHEPA. A Pali work in verses, attributed to Chulla Dhammapāla (q.v.) generally, but the *Saddhamma-saṅgaha* ascribes it to Ānanda. Having truth as its subject matter, it is a short treatise of 387 stanzas and is divided into five sections, dealing with form, feeling, thought and miscellaneous matters like pride, indolence and *nirvāṇa.*

SACHCHIDĀNANDA ŚIVĀBHINAVA NṚISIṀHABHĀRATĪ (1878-1912). Head of the Śṛiṅgeri Śaṅkara Maṭh, he was a great Yogī and prolific composer of Sanskrit hymns, all of which are pub. in a collection *Bhakti-sudhā-taraṅgiṇī* (Sriraṅgam, 1913); he wrote also three short Advaitic tracts. Rājavallabha Śāstrī has written a Mahākāvya on him.

SACRED BOOKS OF THE EAST. See *Max-Müller.*

SADĀNANDA (fl. 15-16th cent.). A Sanskrit writer on philosophy, a disciple of Advaitānanda (q.v.) and author of *Vedānta-sāra,* which is a useful introduction to the Vedānta.

SADĀNANDA YATI (fl. 18th cent.). A Sanskrit author of *Śaṅkara-digvijaya-sāra* (on the life of Śaṅkarāchārya), a comm. on the *Bhagavadgītā* and an independent work *Pratyaktattva-chintāmaṇi.*

SADĀŚIVA BRAHMENDRA SARASVATĪ (fl. 18th cent.). A Sanskrit scholar, who on Advaita philosophy wrote: *Brahma-tattva-prakāśikā* (a comm. on the *Brahma-sūtras*), *Siddhānta-kalpavallī* (a poetic version of *Siddhānta-leśasaṅgraha* of Appayya Dīkshita), *Ātmānātma-viveka-saṅgraha, Sarva-vedānta-sāra-saṅgraha,* etc.

SADĀŚIVA DĪKSHITA (fl. 18th cent.). A Sanskrit poet of the court of king Tukkojī of Tanjore (r. 1729-35); he became an Avadhūta sannyāsī of whom miracles are told. Besides a philosophical poem, *Ātmavidyā-vilāsa,* he composed many songs of devotion. His *Gīta-sundara* on the pattern of *Gīta-govinda,* in 6 cantos is devoted to the deity Somasundara (Śiva).

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SADĀŚIVAMAKHI (fl. 18th cent.). A Sanskrit writer, son of Chokkanātha and Mīnākshī and author of a rhetorical work *Rāmavarmā-yaśobhūshaṇa*, which glorifies the deeds of his patron, Rāmavarmā Kulaśekhara Vañchipāla, who ruled in Travancore in 1758-98. He wrote also a drama *Lakshmīkalyāṇam* on the marriage of his patron.

SADAW, LEDI. An Indologist of Mandalay, Burma, whose chief work is: *A Dissertation on Yamaka part of the Abhidhamma* (London, 1913).

SADDA-BINDU. A Pali grammatical work of the Kachchāyana school, perhaps written by Kyachvā, king of Burma in the 15th century.

SADDA-LAKKHANA. See *Moggallāyana-vyākaraṇa.*

SADDA-NĪTI. A celebrated Pali grammatical work (written in 1154) by Aggavaṁsa (q.v.) or Agga-paṇḍita, a Burmese scholar. Consisting of 27 chapters of which the first 18 are called *Mahā-saddanīti* and the last nine *Chulla-saddanīti*, it is divided into three parts: *Paadamālā*, *Dhātumālā* and *Suttamālā*; Sanskrit grammatical work like *Ashṭādhyāyī* have been utilized by the author.

SADDHAMAKITTI. A Thera of Tambadīpa in Burma and author of the *Ekakkharakosa* (q.v.), a Pali dictionary. According to Geiger, he fl. *c.* 1465, while others regard him of a century later.

SADDHAMMA-PAJJOTIKĀ. A Pali comm. on *Niddesa* (q.v.) by Upasena (q.v.). The comm. lacks originality, is only a tr. into Pali of what the author met in the Ceylon commentaries and is certainly inferior to the works of Buddhaghosha or Dhammapāla (qq.v.).

SADDHAMMA-PPAKĀSINĪ. A Pali comm. on *Patisambhidā-magga* (q.v.) by Mahānāma.

SADDHAMMA-SAṄGAHA. A Pali work in prose and verse, by Dhammakitti (q.v.), which describes the history of Buddhism from the holding of the Buddhist Councils in India down to the 14th cent., when it was written.

SADDHAMMASIRI. A Thera, who is the author of a Pali grammar *Saddatthabhedachintā*; his date is uncertain.

SADDHAMMOPĀYANA. A Pali poem in 629 verses, composed in 13th or 14th century. It deals with the various topics and the ethical doctrines of the Buddhist religion and is similar in content, though not in form, to the *Telakaṭāha-gāthā* (q.v.); the manner of discussion is learned and the style restraineds, imple and charming.

SADDHARMA LAṄKĀVATĀRA. See *Laṅkāvatāra.*

SADDHARMA-PUṆḌARĪKA. A Sanskrit work of the Buddhist Mahāyāna school, written in about A.D. 200 in verse and prose. It glorifies the Buddha and the ideal of the Bodhisattva.

SADDHATISSA, H. A modern Indologist, who has pub. *The Birth-stories of the Ten Bodhisattas and the Dasa bodhisattuppattikathā* (ed. with tr.; 1975).

SADDHATTHA-BHEDA-CHINTĀ. A Pali grammatical work of the Kachchāyana school, written by Thera Saddhammasirī.

SADHALE, S S. A modern scholar, who has pub. *Upanishad-vākya-mahākośa* (1940-41).

ṢĀDHU ŚARAṆA MIŚRA. A modern Sanskrit poet of Darbhaṅgā, who has produced in 20 cantos his kāvya on Gāndhijī

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called *Śrimad-Gāndhi-charitam*.

SADUKTIKARṆĀMṚITA (*Sūktikarṇāmṛita*). A Sanskrit anthology compiled by Śrīdharadāsa (q.v.), in 1205; it is divided into five Pravāhas (streams) or parts, which have various Vīchis (waves), i.e., sections, each Vīchi containing five stanzas. It consists of 2380 stanzas; the number of poets and works cited is 485.

SADYOJYOTI (fl. prior to 8th cent.). Perhaps a Kashmirian, and author in Sanskrit of *Nareśvara-parīkshā*, *Bhoga-kārikās*, *Paramokṣha-kārikās*, commentaries on *Rudra-tantra* and *Svāyambhuva-tantra*, epitomes of these Tantras entitled *Tattva-saṅgraha* and *Tattva-traya*.

SAENG. A modern Thai scholar, who has tr. into Thai the *Bhagavadgītā*, the *Nāṭyaśāstra* (upto the 27th Adhyāya), the *Bṛihatsaṁhitā* of Varāhamihira and the episode of the killing of Kaṁsa, the *Kaṁsavadhopakhyāna*, from *Bhāgavata-purāṇa*.

SĀGARANANDIN (fl. 10th cent.). A Sanskrit writer and author of the *Nāṭaka-ratnakośa* (q.v.) or *Nātaka-lakshaṇa-ratnakośa*, a work on dramaturgy, strictly following the *Nāṭyaśāstra* (q.v.). He seems to have written another work, a play, named *Jānakī-haraṇa* (on the abduction of Sītā by Rāvaṇa).

SAHASRABUDDHE, C.R. (fl. 20th cent.). A Sanskrit poet, whose *Kākadūta* (Dharwar, 1917), is a humorous poem; in his *Chāha-gītā*, Tea has been elevated to be worthy of a Gītā.

SĀHIB KAULA. A Sanskrit author of a number of philosophical and devotional works, *Devīnāma-vilāsa* being his chief devotional poem. Son of Kṛishṇa Kaula and Buddhi, he appears to have been a Kashmirian Śaiva; his date is uncertain.

SAHIBRAM. Chief Paṇḍita of king Raṇavīra Singh of Kāshmīr (ascended 1857) and author in Sanskrit of several works, his chief work being a comm. on *Pañchasāyaka*, on erotics.

ŚAHIDULLAH, M. A scholar, whose chief works are the ed. of *Dohākośa* (Paris, 1928) of Kaṇha and Saraha, and 'Māgadhī, Prakrit and Bengali' (*Indian Historical Quarterly*, 1925).

SĀHITYA-DARPAṆA. A celebrated Sanskrit work on poetics by Viśvanātha (q.v.), which, like *Kāvya-prakāśa*, is written in the form of Kārikā and Vṛitti but is more simple and less controversial in style than the *Kāvyaprakāśa* and *Rasa-gaṅgādhara* (qq.v.). Divided into ten chapters dealing with poetics and dramaturgy, the first chapter discusses the definition of poetry, while the next one deals with the definitions of a sentence and a word and the three Vṛittis (powers) of a word. Chapter 3 contains a full disquisition on *rasas*, *bhāvas* and other cognate topics, while the following chapter deals with the two divisions of Kāvya (i.e., Dhvani and Guṇībhūtavyaṅgya) and their sub-divisions. Chapter 5 establishes the existence of Vyañjanā while the next one gives a full and complete treatment to the science of dramaturgy; the next two chapters deal respectively with Doshas and Guṇas of Kāvya. Chapter 9 describes the four styles of composition, while Śabdālaṅkāras and Arthālaṅkāras are exhaustively treated in the last chapter.

The work treats of all the aspects of the science of rhetorics in a thorough-going and exhaustive manner in a simple and flowing style. "The magnitude of Viśvanātha's contribution to poetics, compiler though he was, has been lessened to a certain extent by the comparison of *Sāhitya-darpaṇa* with the *Dīpikā* of Chaṇḍidāsa, which shows that Viśvanātha was considerably indebted to the

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latter especially with regard to the views which were hitherto held to be his own." —*HCIP,VI, 486.*

According to *Sāhitya-darpaṇa*, Rasa is the soul of poetry.

SAHṚIDAYA. See *Dhvanikāra.*

SAHṚIDAYĀLOKA. Same as *Dhvanyāloka* (q.v.).

SĀHU, L.N. A modern scholar, whose chief work is *Jainism in Orissa* (in Hindi; Aliganj, 1959).

SAINT HILAIRE, J.B. See *Berthelemy Saint-Hilaire, J.*

SAKAKI, R. (fl. early 20th cent.). A Japanese scholar, whose chief pub. is the ed. of *Mahā-vyutpatti.*

SAKALAKIRTI. See *Harivaṁśa-purāṇa.*

ŚĀKALA-SAṀHITĀ. See *Veda* (*Ṛigveda*).

SAKALA-VIDHI-VIDHĀNA. An Apabhraṁśa poem (1043) by Nayanandī (q.v.), which in its 58 *Sandhis* describes the Jaina rituals and modes of worship.

ŚĀKALYA. Referred to in the *Ashṭādhyāyī* (q.v.), he is an ancient Sanskrit grammarian and Vedic scholar, who is believed to have revised the Vedic texts and written their Padapāṭhas.

ŚĀKALYAMALLA (*alias* Mallāchārya or Kavimalla). A Sanskrit poet, son of Mādhava and a staunch Advaitist. He was defeated in debate by Nāyanāchārya (q.v.) at the court of Singabhūpāla, who ruled at Rachakoṇḍa about 1330. It is said that urged by Rāma in a dream, he composed the poem, *Udāra-Rāghava* (relating the story of the entire *Rāmāyaṇa*) in 18 cantos, of which only 9 are now extant. The work is composed in a highly artificial style.

ŚĀKAPŪṆI. An ancient Sanskrit writer of *Nirukta*, as quoted by Yāska (q.v.).

ŚĀKAṬĀYANA (fl. 9th cent.). A Jaina Sanskrit grammarian, whose main work is the *Śākaṭāyana-śabdānuśāsana* (q.v.), which, however, has little originality, though once it seems to have attained very high popularity, not only among the Śvetāmbara Jainas for whom it was composed, but also among other authors. Śākaṭāyana composed his *Amogha-vṛitti* in honour of his patron, king Amoghavarsha, the great Rāshṭrakūṭa king, who r. between 814 and 878.

ŚĀKAṬĀYANA-ŚABDĀNUŚĀSANA (or-*vyākaraṇa*). A Sanskrit grammatical work, written by Śākaṭāyana and compiled in the reign of Amoghavarsha (814-78). Consisting of four chapters of four Pādas each, the total number of Sūtras being about 3200, it does not deal with Vedic grammar. It is influenced by the *Chāndra-vyākaraṇa* and *Jainendra-vyākaraṇa*, while many of its Sūtras are the same as in *Ashṭādhyāyī* (qq.v.) or slightly changed; there is a commentary on this work.

SAKHĀRĀMA ŚĀSTRI BHĀGAVATA. A modern Sanskrit poet of Satārā, whose chief works are: a Mahākāvya (1951; on Rāni Ahalya Bāi of Indore), a tr. of *Jñāneśvarī* from Marathi into Sanskrit and an account of his travels in Koṅkan (1924).

ŚAKTIBHADRA. A Sanskrit dramatist, who was a native of Deccan and is held in high esteem in Malabar. His play *Chūḍāmaṇi* (or *Āścharya-chūḍāmaṇi*; q.v.), regarded by some as the oldest South Indian drama, is known to the Sakyars, professional players of Malabar, along with some of the plays (*Abhiśeka* and *Pratimā-nāṭaka*) attributed to Bhāsa with

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which it exhibits similar peculiarities of dramaturgy. Tradition says that he was a pupil of Śaṅkarāchārya, likely of the 8th or 9th century. The *Pratijñā-yaugandharāyaṇa*, ascribed to Bhāsa is believed by some scholars to have been written by Śaktibhadra under the title *Unmāda-vāsavadattā*, referred to by Śaktibhadra himself as a work of his. The *Vīṇāvāsavadattā* (q.v.), which is anonymous and incomplete, is regarded by some as the lost *Unmāda-vāsavadattā*; the drama *Chūḍāmaṇi* is based on the *Rāmāyaṇa*.

ŚĀKUNTALA. A Sanskrit drama in 7 Acts by Kālidāsa (q.v.), the best known work of the poet and one of the best not only in Sanskrit literature, but in the literature of the world. The play, which is available in many recensions (of which four, viz., Bengali, Devanāgarī, Kashmiri and South Indian are generally distinguished) has its full title *Abhijñāna-śākuntala*.

The prologue leads up to the picture of the king Dushyanta in swift pursuit of an antelope entering the hermitage of Kaṇva; the king alights from his chariot to pay his respects to Kaṇva but the latter is absent. There the king hears Priyaṁvadā and Anusūya joking with Śakuntalā who is troubled by a bee and ask her to seek the help of the king. From the maidens he elicits the tale of Śakuntalā's birth and that she is intended to be married to a suitable groom. At this time both Śakuntalā and Dushyanta fall desperately in love; the king gives orders for the hunt to end, sends back the army and Vidūshaka to the capital but he himself stays back and secretly marries Śakuntalā. The maidens report that the king has left after his secret marriage with Śakuntalā and that in her sadness she forgets to receive properly the wrathful ascetic Durvāsā who has cursed her to be forgotten by her lover but may recollect at the sight of a ring, which the king has given her in token of their union. A heavenly voice in forms Kaṇva at the moment of his return to the hermitage of the secret marriage and of Śakuntalā's approaching maternity; he decides to send her under escort to the king. Then follows a scene of intense pathos; the aged hermit unwillingly parts with his beloved foster-daughter with words of advice for her future life, and Śakuntalā is desolated to leave him, her friends, and all that she has loved at the hermitage.

Under the malign influence of the curse, the king does not recognize his secretly-married wife and cannot receive her; the hermits reprove him and insist on leaving her, refusing her the right to go back with them, since her duty is by her husband's side. The king's priest is willing to give her the safety of her house till the babe be born, but a figure in female shape appears and bears Śakuntalā away, leaving the king filled with wonder. It is reported that policemen have arrested a fisherman accused of theft of a royal ring found in a fish which he has caught; it is Dushyanta's ring which Śakuntalā had dropped earlier while bathing *en route* to the king's palace. The sight of the ring reminds the king of his marriage with Śakuntalā and grief and repentance overcome him. From his despair the king is awakened by the screams of the Vidūshaka roughly handled by Mātali, Indra's charioteer, who has come to take the king as the gods need his aid for battle. Dushyanta is revealed victorious and is travelling with Mātali in a divine car to Hemakūṭa, where dwells in the place of supreme bliss the seer Māricha with his wife. Here the king sees a gallant boy pulling up a young lion to the terror of two maidens; they ask the king to intervene who feels a pang as he thinks of his sonlessness. To his amazement he learns that this is no hermit's son, but his own; Śakuntalā is revealed to him in the dress of an ascetic. Māricha crowns their happiness by making it clear to Śakuntalā that her husband was guiltless of the sorrow inflicted upon her; thus the separ-

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ated lovers are united.

The story of Śakuntalā is found in the *Mahābhārata* (I. 62-69) as also in the *Padmapurāṇa* (Sūrya-khaṇḍa), but the dramatist has made several changes in the original and has also added some new characters and incidents. Thus, for example, while the *Mahābhārata* shows Kaṇva as having gone out merely for fetching flowers, etc., Kālidāsa sends him, on a plausible ground, further away, thus postponing his return to the hermitage to an indefinite future. Similarly, in the original we find Śakuntalā herself narrating the story of her birth to the king and later on bargaining with him before accepting his suit. Kalidāsa, with his dramatic instinct, has made Anusūya, a friend of Śakuntalā, narrates Śakuntalā's past (and that too with proper decorum), while the idea of bargaining has been altogether dropped, only to give an exquisitely charming picture of the working of love in the heart of a young innocent maiden. The curse of the wrathful Durvāsā, the loss of the ring, the scene of the fisherman and the concluding portion of the play which charms the audience by creating alternately an atmosphere of suspense and relief, are the products of Kālidāsa's genius (some scholars think that Kālidāsa is indebted to the story of the *Kaṭṭhahārī-jātaka* for the idea of the ring); by these dramatic touches, Kālidāsa has rescued his hero and heroine from the crudities under which they labour in the original. He also gives a fine portrait of an ideal king in Dushyanta, and a bewitchingly transporting picture of the life of a truly Indian maiden in all the three important stages. The Indians praise particularly the fourth Act when Śakuntalā leaves the hermitage for her husband's house; a loving sympathy with Nature forms the background of this play in which Kālidāsa has also displayed his mastery in delineating sentiment, his wonderful skill in characterization, construction of plot, and creating dramatic situations, as well as his great lyrical gifts. The dramatic power and poetic beauty of this unique work have elicited the highest praise and admiration from Goethe and other scholars all over the world. Goethe finds in it 'the young year's blossoms and the fruits of its decline' and the 'earth and heaven combined in one name' (i.e., Śakuntalā).

SAKURIKAR, D.T. A modern writer, who tr. from Marathi into Sanskrit Moropant's *Kekāvali* under the title *Girvāna-kekāvali* (Bhor, 1946).

ŚĀLĀTURĪYA. Name of Pāṇini (q.v.).

SALETORE, B.A. A modern scholar, whose chief works are: *Mediaeval Jainism* (Bombay, 1936), a study on the identity and life of Śūdraka, *India's Diplomatic Relations with the East* (1960), *A History of the Guptas* (Poona) and *Ancient Indian History and Culture.*

SALETORE. R.N. A modern scholar, who is known for his *Encyclopaedia of Indian Culture* (5 vols.; the last vol. 1985).

SALIBHADDAKAKKA. A small Apabhraṁśa work of 71 *Dohās*, perhaps composed by Paum. Its date is not certain.

ŚĀLIBHADRA-CHARITA. A Sanskrit Mahākāvya, treating of the legend of Śālibhadra in 7 cantos, composed by Dharmakumāra, a Jaina poet, in 1277; the work was revised by Pradyumna Sūri and supplied with all the subtleties of ornate poetry. The story terms itself a Dāndharma-kathā, "a narrative about the religious duty of giving alms", and also a Dānāvadāna," "story of notable deeds of alms-giving". Numerous sayings, maxims on morality and practical wisdom, are inserted into the narrative; the subject-matter of the legend is as follows:

In his former incarnation, Śālibhadra, the

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son of a poor widow, is a shepherd boy named Saṅgama, who delights in giving himself up to religious meditations while minding the flocks. On a feast-day he sees that delicious food is being prepared in all the houses, and he asks his mother to prepare a festive meal for him too; with great difficulty the poor woman succeeds in preparing a meal of this kind. However, before Saṅgama eats it, there comes an ascetic who is just about to break his fast, and the boy gives him the meal which has been prepared for himself (according to the Jaina faith, it is the most meritorious form of alms-giving to offer food to an ascetic after his fast). In consequence of this good deed, Saṅgama is reborn in Rājagṛiha as Śālibhadra, the son of Bhadrā and Gobhadra, endowed with incomparable beauty and all virtues. When he reaches manhood, his father selects 32 beautiful virgins as his wives, and he leads a happy life. His father Gobhadra becomes an ascetic, dies the voluntary death by starvation, and reaches heaven. As a god, he procures immense wealth for his son Śālibhadra so that "as rich as Śālibhadra" has become proverbial. One day, however, after seeing king Śreṇika who, in spite of all his power, is nevertheless only an ordinary mortal, he becomes enlightened, and becomes a Pratyekabuddha. He repairs to the teacher Dharmaghosha, who instructs him in the religion, and finally, after he has renounced the world, he is reborn as a god in heaven.

ŚĀLIBHADRA SŪRI (fl. end of 12th cent.). A Jaina Apabhraṁśa poet, who was the author of *Bharata-Bāhubali Rāsa* (q.v.).

ŚĀLIGRĀMA SHĀSTRI (fl. early 20th cent.). A Sanskrit scholar, who wrote a comm. on *Sāhitya-darpaṇa*.

ŚĀLIHOTRA. See *Aśvaśāstra*.

ŚĀLIKANĀTHA (fl. perhaps 7th cent.). A Bengali Sanskrit scholar, whose epithet was 'Gauḍa-mīmāṁsada'; his chief works are: *Ṛijuvimalā* (a comm. on the *Bṛihatī*; q.v., of Prabhākara) and *Prakaraṇa-pañchikā* (a popular manual of the Prabhākara system).

ŚĀLIVĀHANA-KATHĀ. A Sanskrit collection of tales, partly in prose, by Śivadāsa (q.v.), which deals with the life of king Śālivāhana.

SALOMON, RICHARD G. (1948-). An American Indologist, whose *The Bridge to the Three Holy Cities* (1985) is an Eng. tr. of Nārāyaṇa Bhaṭṭa's Sanskrit work *Tristhalisetu*, written in Varanasi in the 16th century. His other work is *Shell Inscriptions* (Calcutta University, 1980). He has also written a number of articles mainly concerned with his works and allied subjects. He is now working on a study of *Saundarānanda* of Aśvaghosha. He is at present Associate Professor of Asian Languages (Sanskrit), University of Washington.

SĀLUVĀBHYUDAYA. A historical Sanskrit poem by Rājanātha II (q.v.), which seems to have been composed in *c.* 1480. In 13 cantos, the poem describes the achievements of Sāluva Narasiṁha, the general of the kings of Vijayanagar, and his ancestors. As there is no mention of Narasiṁha's rule at Vijayanagar, it appears that the poem was composed while he was only a Viceroy with his seat of Government at Chandragiri.

SĀLUVA NARASIṀHA (d. 1493). A Sanskrit poet, who was king? (r. 1456-86) of Vijayanagar of the second dynasty and patronised many a poet and scholar. He is regarded as the author of *Rāmābhyudaya* (on the life of Rāma) in 24 cantos, though in the colophon to the fifth canto, the author is stated as Sonādrinātha and the work is called *Mahānāṭaka-agarajāṭa-kāvya*.

SAMAÑÑAPHALA-SUTTA. Second Sutta of

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Dīgha-nikāya (q.v.).

SAMANTABHADRA (fl. 1st half of 8th cent.). A Digambara Jaina Sanskrit philosopher-poet, whose chief works are: *Bṛihat-svayambhū-stotra* or *Chaturviṁśati-jina-stavana* (a hymn in praise of all the 24 Jinas), a comm. on Umāsvāmin's Sanskrit work, *Tattvārthādhigama-sūtra* (the Introduction to this comm. is entitled *Devāgama-stotra* or *Aptamīmāṁsā*, in which the Jainistic philosophy of Syādavāda is explained), *Yuktyanuśāsana* (a philosophical work) and *Ratnakāraṇḍa-śrāvakāchāra*, also called *Upāsakādhyayana* (a manual of morals for the lay adherent in 150 Sanskrit verses).

SAMANTA-KŪṬAVAṆṆANĀ. See *Vedeha.*

SAMANTA-PĀSĀDIKĀ. A Pali comm. on *Vinaya-piṭaka* (q.v.) by Buddhaghosha (q.v.); it is a voluminous work, containing, apart from the comm. itself, vast material for portraying the social, geographical, political, religious and philosophical life of ancient India. Law considers, however, this work and *Kaṅkhāvitaraṇi* (a comm. on the *Pātimokkha*) to be of another Buddhaghosha, though this view is refuted by others.

SAMARĀDITYA-KATHĀ. See *Samarāichcha-kahā.*

SAMARĀICHCHA-KATHĀ (*Samarāditya-kathā*). A religious tale (Dharmakathā) in Prākṛit prose by Haribhadra (fl. 2nd half of 8th cent.); the work is divided into 9 parts, which describes the cycle of nine lives through which the hero Samarāditya and his antagonist have to pass in succession as a result of their actions. Apart from the main story, it contains many popular legends by way of corroboration or illustration; the author's object is to teach the tenets of Jainism. An abstract of the work was made by Pradyumna in A.D. 1214 in the *Samarāditya-saṁkshepa.* The work is composed "in a simple and fluent narrative prose rarely interspersed with long descriptive passages in the ornate style of the Sanskrit writers. Here and there it contains short and long metrical passages usually in the Gāthā metre, but written in a slightly more artificial style than that of the prose." —*HCIP, IV, 208.*

SĀMARĀJA DĪKSHITA. A Sanskrit dramatist and author of *Śrīdāma-charita* (a drama) and *Dhūrtanartaka* (a Prahasan); his date is uncertain.

SAMARĀṄGANA-SŪTRADHĀRA. A Sanskrit work on architecture, ascribed to Bhojadeva (11th cent.).

SAMARAPUNGAVA DĪKSHITA (fl. early 17th cent.). A Sanskrit writer, who was son of Venkateśa of Tiruvalangadu in Tamil Nadu. His *Yātrā-prabandha* (1613) consisting of nine sections, abounds in descriptions, which characterize *Mahākāvyas*; it gives an account of a pilgrimage the author undertook to the holy shrines of South India.

SAMARA RĀSU. See *Ambadeva.*

SAMARASEKARA, W.A. A modern Indologist, whose chief work is pub. of *Dīgha-nikāya* (Colombo, 1904).

SAMARPAṆĀNANDA, SVĀMI. Same as *Buddhadeva Vidyālaṅkār* (q.v.).

ŚĀMASHĀSTRĪ. See *Shāmashāstrī.*

SĀMASHRAMI, SATYAVRATA. A Vedic scholar, whose chief works are: ed. of *Sāmaveda* with Sāyaṇa Bhāshya (5 Vols., 1871-78) and with a Bengali tr. (1867-74), ed. of Mādhyandin text of Vājasaneyi-saṁhitā of Śukla *Yajurveda* together with the comm. of Mahidhara and his own Bengali tr. (1874-88), ed. Kāṇva-saṁhitā of Śukla *Yajurveda* (text only;

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1940), ed. of *Aitareya-brāhmaṇa* (4 Vols., 1895-1906; pub. in Bibliotheca Indica) with the Sāyaṇa Bhāshya, ed. of *Ārsheya-brāhmaṇa* of *Sāmaveda* with Sāyaṇa Bhāshya, ed. of *Mantra-brāhmaṇa* and of the *Vaṁśa-brāhmaṇa* (both of *Sāmaveda*) and their Bengali trs. (1890 and 1892 respectively) and ed. of *Śatapatha-brāhmaṇa* (Mādhyandin) with complete Sāyaṇa Bhāshya (9 Vols., 1899-1911). His *Aitareyālochanam* (1906), is a critical study of *Aitareya-brāhmaṇa* while *Niruktālochanam* discusses critically on various aspects of topics mentioned in the *Nirukta* and includes a note on Yāska.

SAMAVĀYAṄGA. See *Aṅgā.*

SĀMAVEDA. See *Veda.*

SĀMAVIDHĀNA-BRĀHMAṆA. See *Brāhmaṇa.*

SAMAYA-MĀTṚIKĀ. A Sanskrit poetical work in 8 chapters by Kshemendra (q.v.), which describes how a young courtesan Kalāvatī traps a rich young man. Dealing with the snares and trickeries of harlots, the work gives clever instructions to novices in the profession; it also throws a good light on the social conditions of Kashmir in those days.

SAMAYA-SĀRA. A Prakrit work on 414 verses, ascribed to Kundakunda (q.v.), which deals with the quintessence of Jaina doctrines; the work is full of spiritual fervour; on it there are comms. by Prabhāchandra and Amritachandra.

SAMAYASUNDARA (fl. *c.* 1630). Author of *Gāthā-sāhasrī* (q.v.), an anthology of earlier poets, partly in Sanskrit and partly in Prakrit.

SAMBANDHA-CHINTĀ. A Pali grammatical work by Saṅgharakkhita (q.v.) dealing with Pali syntax.

SAMBANDHA-VĀRTIKA. A Sanskrit work on Advaita Vedānta, which is the introductory part of Sureśvarāchārya's *Bṛihadāraṇyakopanishad-bhāshya-vārtika*, and a metrical comment on Śaṅkarāchārya's *Bṛihadāraṇyakopanishad-bhāshya.* Written in 1148 verses, it seeks to set forth the relation (*sambandha*) between two sections of the Veda, viz., *Jñānakāṇḍa* and *Karma-kāṇḍa*: hence called *sambandha-vārtika.*

SĀMBAŚIVA ŚĀSTRI, K. (1879-1946). A Vedic scholar, who ed. *Ṛiksaṁhitā* (1929) with the comms. of Skanda and Mādhava; the work has been pub. under Trivandrum Sanskrit Series. Curator of the Trivandrum Manuscript Library, he ed. mumerous works and composed five works in Sanskrit.

SĀMBA-UPAPURĀṆA. An Upapurāṇa in Sanskrit didicated to the cult of the Sun. See *Upapurāṇa, Purāṇa.*

ŚAMBHU (fl. 11th cent.). A Sanskrit poet, who was a devotee of Śiva and a poet of the court of king Harsha (1089-1101). He is the author of the *Rājendrakarṇapūra* (q.v.), a historical kāvya, glorifying his patron Harsha; his *Anyoktimuktālatā-śataka* is a collection of 108 stanzas. Vallabhadeva in his *Subhāshitāvalī* (q.v.) quotes verses only from the former work. The poet appears to have travelled all over India and frequently refers to Malabar and South India.

ŚAMBHU ŚARMĀ. A Sanskrit poet, who died at the age of 32. He was the author of *Sāttvika-svapnam* (1930), a short poem.

SAṀHITOPANISHAD-BRĀHMAṆA. See *Brāhmaṇa.*

SAMMATITARKA-SŪTRA. A work on Jaina Logic in Prākṛit by Siddhasena, which consists of about 167 Gāthās divided into three

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chapters and is an important work on ancient Jaina Nyāya.

SAMMOHA-VINODANĪ. A Pali comm. by Buddhaghosha (q.v.) on *Vibhaṅga* (q.v.).

SAMOZVANTSEV, A.M. A modern Russian Indologist, whose chief work in Russian: 'The Theory of Land Property in Ancient India' (1978) discusses the theory of land property in Ancient India.

SAMPŪRṆĀNANDA, DR. A Sanskrit scholar, whose chief works are: *Chidvilāsa* (1950), a comm. called *Śrutiprabhā* on the *Vrātyakāṇḍa* of the *Atharvaveda*, *Yogadarśana* and *Gaṇeśa* (both studies).

SAṀSKṚITA-SĀHITYA-VIMARŚA. See *Dvijendranātha Śāstrī.*

SAṀSTĀRA. See *Saṁthāra.*

SAṀTHĀRA. See *Päinna.*

SAMUNDRABANDHA. See *Ravivarman.*

SAMUDRAMANTHANA. A Sanskrit Samavakāra by Vatsarāja (q.v.).

SAMUDRA-TILAKA. See *Jagaddeva.*

SAṀVARTA. One of the twenty traditional writers of original Smṛiti; his work is not extant; his date is also uncertain.

SAMYAKTVA-KAUMUDĪ. A collection of Sanskrit tales of Jaina origin, perhaps written in 15th century. Openly propagandist in nature, it illustrates by different tales how to obtain true religion (*samyaktva*); its author is unknown.

SAṀYAMA-MAÑJARĪ. See *Sañjama-Mañjarī.*

SAṀYUTTA-NIKĀYA See *Sutta-piṭaka.*

SAṆAKŪMĀRA-CHARIU (*Sanatkumāra-charita*). See *Ṇemiṇāha-chariu.*

SANATKUMĀRA-CHARITA. See *Śrīchandra. Saṇakumāra-chariu.*

SANATKUMĀRA-VĀSTUŚĀSTRA. A Sanskrit work on śilpaśāstra or architecture; its date and author are unknown.

SANĀTANA GOSVĀMIN (fl. early 16th cent.). Brother of Rūpa Gosvāmin (q.v.), who came under the direct influence of Chaitanya, and became one of the venerable Gosvamins of Vṛindāvana. A high official at the court of a Mohammedan ruler, his celebrated Sanskrit work is *Bṛihat-bhāgavatāmṛita* (q.v.). Some scholars believe that he is the real author of well-known *Hari-bhakti-vilāsa* (q.v.) and fathered it on Gopāla Bhaṭṭa.

SANĀTANA TARKĀCHĀRYA. See *Nandana Miśra.*

SANDAHL-FORGUE, S. A modern Swedish Indologist, who has pub. a book on *Gītagovinda* (Stockholm, 1977).

SANDESA-KATHĀ. A Pali work, written mostly in prose, which contains detailed discussions on Anuruddha's *Abhidhammattha-saṅgaha* and Thera Sumaṅgalasāmi's *Abhidhammattha-vibhāvanī* (qq v.), etc. It mentions such kingdoms as Suvaṇṇabhūmi, Kamboja, Chīna, etc.; relations between Ceylon and Burma are discussed in detail.

SANDEŚA-RĀSAKA (*Saṁneha-rāsaka*). An Apabhraṁśa lyric poem by Abdur Rehmān (q.v.), the only non-religious Apabhraṁśa work of the Rāsa type, assigned to the 12th century.

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Consisting of 223 stanzas, divided into three sections called *Prakramas*, the first section contains the poet's biographical account, the second deals with the pitiable plight of a woman in separation from her husband, her entreaties to a traveller for carrying her message from Vijayanagara or Vikramapura (in old Jaisalmer State) to her husband who has gone to Khambhālā to earn riches but has not cared to return for years, while the third depicts the six seasons and the misery of a love-lorn lady in them. The portrayal of sentiments is vivid and natural and common experience is found reflected in the picture of the various seasons.

SANDESARA, B.J. A modern scholar, whose chief works are ed. of *Mallapurāṇa* (with R.N. Mehta), of *Rāma-śataka* (with Muni Punyavijaya; 1965), of *Saṅkha-parābhava-vyāyoga* (1965) and of *Gaṅgādāsa-pratāpa-vilāsa-nāṭaka* by Gaṅgādhara (1973; with Amritlal M. Bhojak).

SANDHYĀKARA-NANDIN (fl. 11th cent.). A Sanskrit poet, who called himself Kalikāla-Vālmīki; he composed the *Rāma-charita* (q.v.), a historical poem, which simultaneously narrates the stories of Rāma, son of Daśaratha and the poet's patron, Rāmapāla, king of Bengal. An inhabitant of Puṇḍravardhana in north Bengal, he completed the poem in the 11th cent. during the reign of Madanapāla of Bengal.

SANGAVE, V.A. A Jaina scholar, whose chief work is *Jaina Community* (Bombay, 1958).

SAṄGHADĀSA. See *Vasudeva-hiṇḍi*.

SAṄGHARAKKHITA (fl. 13th cent.). A Pali author of *Sambandha-chintā* (a work on Pali syntax), *Subodhālaṅkāra* (on Pali poetics) and *Vuttodaya* (on Pali metrics).

SANGHARAKSHITA BHIKSHU (1925-). A modern scholar, whose chief works are: *A Survey of Buddhism* (1957) and *The Three Jewels*.

SANGHASENA SINGH (1933-). A modern scholar, whose chief work is *Sphutartha Srighanachara-saṅgraha-tīkā*, which is a study of Jayarakshita's comm. on *Srighanachara-saṅgraha*.

SAṄGĪTA-DĀMODARA. A Sanskrit work in five chapters by Śubhaṅkara (q.v.), dealing with dance, drama and music. A very popular work among the Vaishṇavas of Bengal, it seeks to explain music and dramaturgy as originating from Kṛishṇa (Dāmodara). It is mostly a compilation work.

SAṄGĪTA-DARPAṆA. A Sanskrit work on the northern school of Indian music, written in *c.* 1625 during the reign of Jahaṅgir, by Dāmodara (q.v.); it is based on the *Saṅgīta-ratnākara* and *Rāga-vibodha* (q.v.).

SAṄGĪTA-MAKARANDA. A Sanskrit work on music in two parts, *Saṅgīta* and *Nṛitya*, of four chapters each and attributed to the sage Nārada; its available text may be assigned to the 11th century. It mentions two divisions of Rāgas, principals and their wives, and classifies musical sounds into five kinds.

SAṄGĪTA-MAKARANDA. A Sanskrit work by Veda, which describes the later forms of modern dancing as influenced by European and Mohammedan art.

SAṄGĪTA-PĀRIJĀTA. A well-known Sanskrit work on the northern system of Indian music by Ahobila (q.v.) in the 17th century. Recognising 29 Śrutis and giving 122 Rāgas, it describes for the first time the twelve Svaras in terms of the length of the string of the Vīṇā. It was tr. into Persian by Dīnānātha in 1724.

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SAṄGĪTA-RĀJA. A Sanskrit work on dramaturgy, music and dance by Kumbha or Kumbhakarṇa (q.v.), which is divided into five chapters. The first chapter deals with dramaturgy and dramatic expression, and the fifth with Rasa, where heroes, heroines, and sentiments are discussed. The treatment of vocal music (*gīta*) and musical instruments (*vādya*) in the second and third chapters is thorough and exhaustive; the fourth chapter deals with dressing, gesticulation and dance (*nṛitya*).

SAṄGĪTA-RATNĀKARA. A Sanskrit work on dance and music, both vocal and instrumental, by Śārṅgadeva (q.v.), which in its seven chapters, is considered as the most authoritative work on the subject; it not only embraces the views of all ancient writers, but also contributes original definition and discussion. It deals with musical notes, melodies, technical terms, measures of time, musical instruments, dancing, acting, etc.

SAṄGĪTA-SAMAYASĀRA. A Sanskrit work on music by Pārśvadeva (q.v.), which discusses all aspects of music in nine *adhikaraṇas*.

SANGĪTA-SĀRA. See *Vidyāraṇya.*

SAÑJAMA-MAÑJARĪ. An Apabharṁśa didactic poem in 35 Apabhraṁśa *dohās* by Mahesara Sūri, probably composed before 1309; the subject-matter is that self-control is the means to salvation. The importance of the work lies in it that it is an exhaustive exposition containing copious quotations from Sanskrit, Prakrit and Apabhraṁśa works.

SANKALIA, H.D. A celebrated modern scholar, whose chief works are: *Prehistory and Proto-history in India and Pakistan* (Bombay, 1964), *Prehistory of India* and *Pre-Historic Art in India* (Durham, 1978).

SAṄKALPA-SŪRYODAYA. See *Venkaṭanātha.*

ŚAṄKARA (fl. 8th cent.). See *Śaṅkarāchārya.*

ŚAṄKARA. A Sanskrit writer of Gauda (Bengal), who bore the title 'Āgamāchārya'. His *Tārā-rahasya-vārttika*, a Tantric treatise, explains the mode of worshipping Tārā with special reference to the method of initiation and purification. He fl. In 16th century.

ŚAṄKARA BĀLAKṚISHṆA DIXIT. See *Dixit, Śaṅkara Bālakṛishṇa.*

ŚĀṄKARA-BHĀSHYA. A celebrated Sanskrit comm. by Śaṅkarachārya on *Brahma-sūtra* (q.v.).

ŚAṄKARĀCHĀRYA (788-820). A celebrated philosopher, who founded the Advaita (non-dualistic) school of Vedānta philosophy. Born at Kāladi on the Western Coast, he belonged to the Nambudri sect of Brāhmaṇas of Malabar; he was a pupil of Govinda and is said to have mastered Vedic learning quite early in life. According to tradition, he renounced the world at an early age, became a recluse and established four Mutts, one each at Sriṅgeri in Mysore in the South, Puri in the East, Dvāraka in the West and Badarīnāth on the Himālayas. He is said to have died at Kedāranāth in the Himālayas at the age of 32. He is the author of *Bhāshya* (comm.) on the *Vedānta-sūtra*; he wrote comms. also in Sanskrit, on ten Upanishads, viz., *Iśā*, *Kena*, *Kaṭha*, *Praśna*, *Muṇḍaka*, *Māṇḍūkya*, *Aitareya*, *Taittirīya*, *Chhāndogya* and *Bṛihadāraṇyaka*; he commented also on the *Bhagavadgītā*. Also attributed to him are the following works: *Advaitānubhūti*, *Āgamaśāstra-vivaraṇa*, *Aparokshānubhūti* (q.v.), *Ātmabodha* (q.v.), *Ātma-jñānopadeśa*, *Ātmānātmā-viveka*, *Ātmopadeśa-vidhi*, *Chidānanda-stavarāja* or *Chidānanda-daśaślokī*, *Daśa-ślokī* (same as

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Chidānanda-daśaślokī), *Dṛigdṛiśya-prakaraṇa*, *Gauḍapādīya-bhāshya* (same as *Āgamaśāstra-vivaraṇa* above), *Hastāmalaka*, *Laghu-vākya-vṛitti*, *Mantraśāstra*, *Mohamudgara*, *Pañchīkaraṇa-prakriyā*, *Prauḍhānubhūti*, *Sarvadarśana-siddhānta-saṅgraha* (q.v.), *Śataślokī* (q.v.), *Tattvopadeśa*, *Upadeśa-sāhasrī*, *Vākya-vṛitti*, *Vivekachūḍāmaṇi*; the poems *Ānandalaharī* and *Saundarya-laharī* (qq.v.) are also ascribed to Śaṅkarāchārya.

'The most striking feature of his philosophy, however, as he wrings it out of the *sūtras* of Vedānta, is his extreme monism which makes Brahman alone real and the self and the world of things only an appearance, and illusion of the finite mind in its state of ignorance. All that we see around us and all that we feel, consist of such stuff as dreams are made of—a stupendous *Māyā* or *Illusion*. Brahman, the one Ultimate Reality, is only an existence, without any qualities by which it could be described. Brahman is pure consciousness; not a subject knowing an object, for there is nothing other than Brahman of which Brahman could be conscious. In our ordinary knowledge there is the relation between a subject that knows and an object that is known. In Brahman's consciousness, however, such a relation was not possible; for, there was nothing that could be an object of thought to Brahman. And the *Māyā*, by which a world of things and selves was fabricated, was neither an existence nor a non-existence and was, therefore, indescribable.' —*HCIP, IV, 359.*

ŚAṄKARADEVA PĀṬHAK (fl. early 20th cent.). A Sanskrit scholar of Gurukula Vṛindāvana, who rendered the *Satyārtha Prakāśa* of Dayānanda Sarasvatī (q.v.) into Sanskrit.

ŚAṄKARA DIKSHITA (d. 1780). A Sanskrit writer, who was son of Bālakṛishṇa; he is the author of *Gaṅgāvatāra-champū* (a work dealing with the descent of the Ganges), *Śaṅkara-cheto-vilāsa-champū* (describing the life of the Benares king Chet Singh) and *Pradyumna-vijaya* (a drama, written on the occasion of the coronation of Sabhāsandara, grandson of Chhatrasāla of Bundelkhaṇḍa).

ŚAṄKARA-DIGVIJAYA. A Sanskrit biography of Śaṅkarāchārya, acribed to Mādhavāchārya (q.v.). See *Śaṅkara-vijaya*.

ŚAṄKARA KAVI. See *Sukumāra*.

ŚAṄKARA MIŚRA (fl. 16th cent. ?). A Sanskrit writer on philosophy and author of *Upaskāra*, a comm. on *Vaiśeshika-sūtra*, which is of some importance.

ŚAṄKARA PĀNḌURAṄGA PANDITA. A Vedic scholar, who in his *Vedārtha-yatna* (5 vols.; Bombay, 1876-83) undertook to give a rational interpretation of the *Ṛigveda* on modern lines; his comm. is with *Padapāṭha*, Sanskrit paraphrase, tr. into Marathi and English, and exegetical and critical notes. He, however, could complete owing to his premature death, up to the 3rd Maṇḍala.

ŚAṄKARAN. A modern scholar, whose chief work is *Suśruta's Contribution to Surgery*.

ŚAṄKARAN, C.R. A modern linguist, whose chief works are: *Process of Speech* (1963) and *Phonemics of Old Tamil* (1951).

ŚAṄKARA NĀRĀYAṆA (fl. 9th cent.). A famous astronomer of Kerala, who lived under the patronage of king Ravivarmā Kulaśekhara of Mahodayapuram. His comm. on the *Laghubhāskarīya* of Bhāskarāchārya, known as *Śaṅkaranārāyaṇīyam*, mentions about an observatory established at that time in Kerala.

ŚAṄKARASENA (fl. 16th cent.). Author of the Sanskrit *Nāḍi-prakāśa* (q.v.), a medical

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work.

ŚAṄKARASENA (fl. 17th cent.). A Sanskrit writer of the Dvaita school of philosophy, who is known for his *Satyanāthābhyudaya*.

ŚAṄKARASŪRI. A modern Sanskrit poet of Kerala, whose *Keralaprabhava*, being part of *Tīrthapadapurāṇa*, a modern biographical work on Nīlakaṇṭha Tīrthapāda, was serialized in the journal "Saṁskāra-Kerala".

ŚAṄKARA-VIJAYA. A Sanskrit biography of Śaṅkarāchārya, also called *Śaṅkara-digvijaya*, ascribed by some to Ānandagiri, a disciple of Śaṅkara or to Mādhavāchārya.

ŚAṄKARA-VIJAYA. See *Vidyāraṇya*.

ŚAṄKHA. One of the twenty traditional writers of original Smṛiti and author in Sanskrit of *Śaṅkha-smṛiti* and a *Śaṅkha-dharma-sūtra*, the existence of which is proved by quotations in later works; *Śaṅkha-likhita-smṛiti*, a joint work of Śaṅkha and Likhita and a *Laghu-śaṅkha-smṛiti* are extant. A *Śaṅkha-likhita-dharmasūtra* is known from citations in later treatises. Śaṅkha's *Dharma-sūtra* is assigned by P.V. Kane to the conjectural period between 300 B.C. and A.D. 100; according to the *Mahābhārata*, Śaṅkha and Likhita were brothers. See *Likhita*.

ŚAṄKHADHARA KAVIRĀJA (fl. early 12th cent.). A Sanskrit dramatist and author of the *Laṭakamelaka* ("Conference of Rogues"), a farcical play in 2 Acts in which is described the conference of rogues at the house of a go-between Danturā, for winning the favour of her daughter Madanamañjarī. The rogues represent a number of types, each labelled with a particular foible, indicated by their very names; the drama was composed during the reign of Govindachandra of Kanauj.

ŚĀṄKHĀYANA (KAUSHĪTAKI-ĀRAṆYAKA). See *Āraṇyaka*.

ŚĀṄKHĀYANA-ŚRAUTA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

ṢĀṄKHYA-KĀRIKĀ. A Sanskrit treatise on Sāṅkhya philosophy by Īśvarakṛishṇa (q.v.), which teaches to get rid of the three kinds of suffering, viz., *Ādhvātmika*, *Ādhi-bhautika* and *Ādhi-daivika*; cessation of suffering is liberation according to this work. The *Kārikā* with a comm. was tr. into Chinese; the work has been commented upon by Gauḍapāda and Vāchaspati Miśra (qq.v.).

SĀṄKHYA-PRAVACHANA-BHĀSHYA. A Sanskrit comm. by Vijñānabhikshu (q.v.) on the *Sāṅkhya-sūtra* (q.v.); it endeavours to minimise the distinction between Sāṅkhya and theistic Vedānta, which Vijñānabhikshu regards as genuine Vedānta.

SĀṄKHYA-PRAVACHANA-SŪTRA. Same as *Sāṅkhya-sūtra* (q.v.).

SĀṄKHYA-SĀRA. A Sanskrit work by Vijñānabhikshu (q.v.), which is a brief introduction to Sāṅkhya philosophy.

SĀṄKHYA-SŪTRA. A philosophical Sanskrit work, traditionally ascribed to Kapila (q.v.), also called *Sāṅkhya-pravachana-sūtra*. Though regarded as the first work on Sāṅkhya philosophy, its available text is assigned to the 14th century. Consisting of 6 chapters, the first three explain the Sāṅkhya principles, the fourth gives illustrative stories, the fifth refutes rival views and the sixth chapter rounds off the discussion with a recapitulation. See *Sāṅkhya-kārikā*.

SĀṄKHYA-TATTVA-KAUMUDĪ. A Sanskrit philosophical work by Vāchaspati Miśra (q.v.), which is a lucid exposition of Sāṅkhya philosophy.

ŚĀṄKHYĀYANA-GRIHYA-SŪTRA. See *Grihya-*

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sūtra.

ŚĀṄKHĀYANA-ŚRAUTA-SŪTRA. See *Śrauta-sūtra.*

SAṄKSHEPA-ŚĀRĪRAKA. A Sanskrit philosophical work by Sarvajñātman (q.v.), in which is given a metrical summary of Śaṅkarāchārya's *Bhāshya* on the *Brahma-sūtra* (q.v.).

SAṄKSHIPTA-SĀRA. A Sanskrit grammatical work by Kramadīśvara (q.v.), which in its last (8th) chapter deals with Prakrit grammar, generally following Vararuchi. Popular in Western Bengal, it is an abridgment of the *Aṣhṭādhyāyī*, but omits certain rules of Pāṇini and lays down rules under definite topics. Modelled perhaps on Bhartṛihari's *Mahābhāshya-dīpikā*, its illustrations have been taken from the *Bhaṭṭi-kāvya* (q.v.); it is regarded as a grammar of Jaumara school. The *Saṅkshipta-sāra* was revised by Mahārājadhirāja Jumaranandī, the most celebrated writer of the Jaumara school.

ŚAṄKUKA. A Sanskrit poet and author of the *Bhuvanābhyudaya*, a historical poem, describing the battle of Mamma and Utpala (*c.* 850); the work has not come to light as yet. Śaṅkuka is also famous for his interpretation of the renowned *Rasa-sūtra* of Bharata, his interpretation being known as *Anumiti-vāda.*

SANSKRIT STUDIES IN THE G.D.R.: TRADITIONS, RESULTS, TASKS. Published on the occasion of the IVth World Sanskrit Conference of the I.A.S.S. 1979, its part I gives reports of the work done in the German Democratic Republic, while its Part II gives Bibliography (1949—1978/1979).

SANSKRIT-WORTERBUCH. See *Otto Böhtlingk* and *Rudolph Roth.*

ŚANTARAKSHITA (fl. *c.* 740-840). A Buddhist Sanskrit writer, who proceeded to Tibet from Nālandā and established an order there in 749. He also died in Tibet. His chief work is : *Tattva-saṅgraha*, which has been published from Baroda with the comm. of Kamalaśīla. Refuting many Buddhist doctrine, Śāntarakshita, through his work, has propounded the doctrine of 'Yogāchāra Vijñānavāda"

ŚĀNTIDEVA (fl. 7th cent.). A Buddhist philosopher, poet and author in Sanskrit of *Bodhicharyāvatāra* (a philosophical and didactic poem) and *Śikshā-samuchchaya* (a philosophical work; qq.v.). Traditionally, he is represented as son of a king.

ŚĀNTIPĀ (fl. *c.* 1000). One of the 84 Siddhas and an Apabhraṁśa poet, who was born in a Brahmin family. He was the chief of the Vikramaśilā and the guru of Gauḍarāja. His Dohas are collected in the *Dohākośa* (q.v.).

ŚĀNTI-ŚATAKA. A Sanskrit didactic-poetical work in four chapters, ascribed to Śilhaṇa (q.v.); it concerns relief from remorse, rise of true knowledge, instructions about duty and attainment of Brahman.

ŚĀNTI-ŚATAKA. A Sanskrit work by Aṣhṭāvakra.

ŚĀNTINĀTHA-CHARITA. See *Devachandra.*

ŚĀNTI SŪRI (d. 1039). A Jaina Prakrit poet and author of the *Jīva-viyāra* (q.v.) in 51 Āryā verses, a work discussing the nature of beings after dividing them into various classes. He wrote an exhaustive comm. on the important and popular canonical work, the *Uttarādhyayana.*

ŚĀNTI SŪRI. A Jaina Prakrit poet and author of the *Pṛithvī-chandra-charita* (A.D. 1104) in 7,500 verses, describing the life of a Jina.

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SANTUCCI, JAMES A. A modern Indologist, who has produced a tr. with Notes of the *Amṛitanāda-upanishad.*

SĀNYAL, J.M. A Sanskrit scholar, who tr. into English prose the *Bhāgavata-purāṇa* (2 Vols., 1973), with index of proper names and words.

SAPTA-PADĀRTHĪ. One of the earliest Sanskrit guide-books to Vaiśeshika philosophy-written by Śivāditya (q.v.). Earlier than that of Gaṅgeśa (q.v.). it presents the Nyāya and Vaiśeshika principles as parts of one whole.

SAPTAŚATĪ. Same as *Gāthā-saptaśatī* (q.v.).

SAPTATIKĀ. A Prakrit work on the doctrine of Karman; it consists of 70 verses by Chandramahattara and 19 by Devendra Sūri.

ŚARABHĀCHĀRYA. A Sanskrit poet of Guntur, whose *Mārutsaṅdeśa* (1970) contains in five sections the message from a young man to his beloved sent through wind, which starts its journey from the Southern sea touching Kanyākumārī.

ŚĀRADĀ RĀNĪ. A modern scholar, whose chief work is *Buddhist Tales of Kashmir in Tibetan Woodcuts.*

ŚĀRADĀTANAYA (fl. between 1175 and 1250). A Sanskrit scholar, who was a native of north India and was son of Bhaṭṭa Gopāla and grandson of Kṛishṇa. According to some scholars, he was born in Chingleput district of Tamil Nadu. He is said to have been a contemporary of Venkaṭanātha (q.v.) or Vedāntadeśika, who also hailed from the same region. He was the author in Sanskrit of *Bhāva-prakāśa* (or, *-prakāśikā* or *-prakāśana*; q.v.), a work on poetics. The author was a staunch follower of the Rasa school, according to which Rasa is the soul of poetry, whereas the other principles : Guṇa, Rīti, Alaṅkāra, etc. are mere subsidiaries. He also wrote *Śāradīya*. a Sanskrit treatise on music.

ŚĀRADĀ-TILAKA. A well-know Tantric work in Sanskrit by Lakshmaṇa Deśika, written about the 11th century. Dealing chiefly with mantra, yantra and magic, it begins with a theory of creation and the origin of human speech.

SARAHA (Sarahapā; fl. 7th-10th cent.). A Vajrayāna Siddha poet, who is reputed to be the author of 32 works in Sandhā-bhāshā, a language very close to Apabhraṁśa. Among his works, the *Dohā-kośa*; is very popular. As a matter of fact, Saraha heads those Vajrayāna Siddha poets, who composed their works in *Dohā* in the *Sandhā-bhāshā* prominent Siddha poets are: Kaṇha, Śavara and Lui. Bagchi (q.v.) has ed. the *Dohākośa* and *Caryāgītikośa.*

ŚARAṆADEVA (fl. end 12th cent.). A Buddhist Sanskrit grammarian and author of the *Durghaṭa-vṛitti*, a grammar dealing with the difficult passages of Pāṇini's text, written under the guidance of Sarvarakshita. He was a poet in the court of king Lakshmaṇasena of Bengal.

SĀRA-SAṄGAHA. A Pali compendium dealing with the Buddhist doctrine, by Siddhattha, a pupil of Buddhappiya (q.v.); it was written between 1275 and 1325.

SĀRA-SIDDHĀNTA-KAUMUDĪ. A Sanskrit grammar, which is an abridgment made by Varadarāja (q.v.), of the *Siddhānta-kaumudī* (q.v.).

SĀRASVATA-PRAKRIYĀ. See *Anubhutisvarūpāchārya.*

SĀRASVATA-VYĀKARAṆA. A Sanskrit gram-

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matical work, ascribed to Narendrāchārya (q.v.), which in a clear and short form discusses the entire field of grammar in 700 Sūtras, after leaving of course the Vedic portion and accents. Perhaps written at the instance of the Muslim rulers of the day, this work originated in the 13th century. Tradition makes an ascetic Anubhūtisvarūpāchārya, the author of the Vārtikas to this grammar and that the original Sūtras were revealed to him by the goddess Sarasvatī.

SARASVATI, T.A. A Sanskrit writer, whose *Parājaya* (Defeat: 1960) is a simple realistic narration of a petted child, Kuṭṭana.

SARASVATĪ BĀLĪ. A modern Sanskrit scholar, whose chief work is *Bṛihaspati in the Vedas and Purāṇas* (1978).

SARASVATĪ CHENNAKEŚAVAN. A modern scholar, whose chief work is *Concepts of Indian Philosophy*.

SARASVATĪ-KAṆṬHĀBHARAṆA. A Sanskrit work on poetics by Bhoja (q.v.), which, in its five chapters, is chiefly a compilation in an encyclopaedic manner, from earlier treatises, especially from the *Kāvyādarśa* (q.v.) of Daṇḍin. Apparently following *Agni-purāṇa*, Bhoja regards Upamā, Ākshepa, Samāsokti, and several others as figures of speech, both of Śabda and Artha; Bhoja further develops the definition of poetry given in this Purāṇa by expressly adding Rasa among its essential characteristics. He enumerates six Rītis : Vaidarbhī, Pañchālī, Gauḍīyā, Āvantikā, Lāṭīyā, and Māgadhī. He raises all six Pramāṇas of Jaimini to figures of speech, and looks upon even Guṇas and Rasas as Alaṅkāras. Though speaking of eight Rasas, his way of treatment shows that he looked upon Śṛiṅgāra as the only Rasa, which he has expressly stated in his *Śṛiṅgāra-prakāśa* (q.v.).

SARASVATĪ-VILĀSA. A famous Sanskrit *Smṛiti* digest, which consists of two parts and occupies an important position, next to *Mitāksharā* (q.v.) in matters of Hindu Law in South India. It is a comprehensive digest of civil and criminal law; the work was compiled by an assembly of Paṇḍits, who were invited by Pratāparudradeva (r. 1497-1540) of Gajapati dynasty, who ruled at Cuttack.

SARAT CHANDRA DĀSA. A scholar, whose chief works are: *Indian Pandits in the Land of Snow* (Calcutta, 1893), *Rigvedic India* (1921), *Economic History of Ancient India* (1925), *Tibetan-English Dictionary* (Calcutta, 1902; reprint 1979) and *An Introduction to the Grammar of the Tibetan Language*. He was one of the first scholars who emphasised Indian contributions to Tibet as early as 1893.

SĀRATTHA-DĪPANĪ. A Pali comm. on the *Samanta-pāsādikā* (q.v.) by Sāriputta, composed during the reign of Parākramabāhu I (1153-86).

SĀRATTHA-PPAKĀSINĪ. A Pali comm. on *Saṁyutta-nikāya* (q.v.) by Buddhaghosha (q.v.), which sheds a flood of light on the everyday life in India and Ceylon.

SĀRĀVALĪ. See *Kalyāṇavarman*.

ŚĀRIPUTRA-PRAKARAṆA. A Sanskrit Prakaraṇa (drama) in 9 Acts by Aśvaghosha (q.v.), a contemporary of king Kanishka (78-106); it is also called *Śāradvatī-putra-prakaraṇa*.

The story describes the events which lead up to the conversion to Buddhism of the young Maudgalyāyana and Śāriputra by the Buddha himself. Śāriputra has an interview with Aśvajit, then he discusses the question of the claims of the Buddha to be a teacher with his friend, the Vidūshaka, who raises

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the objection that a Brāhmaṇa should not accept the teaching of the Buddha, a Kshatriya. Śāriputra repels the objection by reminding his friend that medicine aids the sick though given by a man of inferior caste. Maudgalyāyana greets Śāriputra, inquiring of him the cause of his glad appearance and comes to know of his reasons; the two together go to the Buddha, who receives them and who foretells that they will be the greatest of his disciples in knowledge and magic power. The drama ends with a philosophic dialogue between Śāriputra and the Buddha, which includes a polemic against the belief in the existence of a permanent self. It terminates in the praise of his two new disciples by the Buddha, and a formal benediction.

The *Śāriputra-prakaraṇa* is the oldest extant Sanskrit drama; it has its own importance since in its formal aspect, Aśvaghosha follows most the rules laid down in the *Nāṭya-śāstra* (q.v.) for the composition of a *Prakaraṇa*.

The manuscript of this drama (also containing fragments of two other dramas) was discovered at Turfan in Central India.

SĀRIPUTTA (fl. 12th cent.). A Buddhist Pali author of *Vinaya-saṅgaha* (q.v.), *Sāratthadīpanī* (q.v.), a comm. on the *Samanta-pāsādikā* (q.v.) and of *Līnattha-pakāsanā*, a comm. on the *Papañcha-sūdanī* (q.v.).

SĀRIPUTTA. See *Dhammavilāsa*.

ŚĀRĪRAKA-MĪMĀṀSĀ-BHĀSHYA. A Sanskrit comm. by Rāmānuja (q.v.) on the *Brahmasūtra* (q.v.).

ŚĀRĪRAKA-MĪMĀṀSĀ. Same as *Bhāskarabhāshya* (q.v.).

SARKAR, R. An Indian scholar, who is engaged in research in Netherlands on *Kumārasambhava*—a study of its philosophical symbolism, and on the poetic evolution of the Urvaśī myth from the Vedic period to the modern

SARMĀ, ĀRYENDRA. A modern Sanskrit writer, who has pub. a poem "Murari Murli" and a one-act play, *Sabarisparṇa*. He has ed. *Paṇḍitarāja-kāvya-saṅgraha* of Jagannātha (Hyderabad, 1958). He has also compiled a *Hindi-Deutsches Worterbuch* (listing some 35,000 main entries; with Hans J. Vermeer; Heidelberg, 1985).

ŚARMĀ, B.N. KRISHṆAMŪRTI. A scholar, whose chief work is *A History of the Dvaita School of Vedānta and its Literature* (Bombay, 1960).

ŚARMĀ, D.S. A Sanskrit writer, who for exposition of Gandhian philosophy, employed the time-honoured form of Sūtras in his *Gāndhī-sūtra* (Madras, 1938, 1946); the Sūtras here are glossed by citations in English of passages from Gāndhījī's own writings and speeches.

SARMĀ, K.V. (1919-). A Sanskrit scholar, who has written some detailed accounts of some interesting arts in ancient India, such as the art of debate and philosophical disputation, the art of letter writing and the art of thieving. His chief works are : *Āryabhaṭīya* (1976), *Tantra-saṅgraha* (1977; both ed.) and *A History of Kerala School of Hindu Astronomy* (1972). He was Director, VVRI, Hoshiarpur.

ŚARMĀ, S.R. A modern Sanskrit scholar, who is known for his Eng. tr. of Hillebrandt's German *Vedische Mythologie* as *Vedic Mythology* (vols. I-II) and Eng. tr. of Pheru's work on gemmology.

ŚARMĀ, V.V. (fl. 20th cent.). A modern Sanskrit writer, who presented abridged versions of Bāna and Subandhu's works.

ŚĀRṄGADEVA (fl. 1st half of 13th cent.). Son of Soḍhala and grandson of Bhāskara, his ancestors belonged to Kashmir. Author of

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Sanskrit *Saṅgīta-ratnākara* (q.v.), an exhaustive and authoritative work on dance and music, he was a protégé of the Yādava king Singhana, who r. at Devagiri in South India from 1210 to 1247. The author describes himself as the Auditor-General of the above king.

ŚĀRṄGADHARA. A Sanskrit poet, who is famous for his anthology, *Śārṅgadhara-paddhati* (q.v.) compiled in 1363; he is also the author of an Apabhraṁśa kāvya, *Hammīrarāso* (q.v.). He was son of Dāmodara, grandson of Rāghava and great-grandson of Hammīra Bhūpati of Śākambhāri country.

ŚĀRṄGADHARA. Author in Sanskrit of *Śārṅgadhara-saṅgraha* (q.v.), an Āyurvedic work.

ŚĀRṄGADHARA-PADDHATI. A celebrated Sanskrit anthology compiled in 1363 by the poet, Śārṅgadhara (q.v.).

It consists of 4689 verses, some by the collator, divided in 163 sections; the number of authors and works cited is about 300. H.D. Sharma has prepared "An Analysis of the Authorities quoted in the *Śārṅgadhara-paddhati*" (*Annals of Bhandarkar Oriental Research Institute, XVIII. 77-84*). The work also contains several Apabhraṁśa verses.

ŚĀRṄGADHARA-SAṀHITĀ. See *Śārṅgadhara-saṅgraha.*

ŚĀRṄGADHARA-SAṄGRAHA. A Sanskrit work on Āyurveda, compiled by Śārṅgadhara (q.v.) and is also called *Śārṅgadhara-saṁhitā.* The work, divided into sections and further sub-divided into chapters, describes medicines not against diseases but classes as Svarasa, Kvātha, Kalka, Chūrṇa, Guḍikā, etc. Methods of purification and calcination of metals are also mentioned. The use of opium and quicksilver in medicine and of pulse for diagnosis, are found in this work.

SAROJ DEEKSHĀ VIDYĀLAṄKAR (1946-). A Sanskrit scholar, whose chief study is on etymology of *Aitareya* and *Taittirīya Brāhmaṇas*, in Hindi.

SARPHOJĪ. Mahārājā of Tanjore (r. 1712-27), the second son of Ekojī, and a Sanskrit writer. His *Kumārasambhava-champū* describes the story of the birth of Kumāra, the war-god; he also compiled an anthology. *Rāghava-charita*, a poem on the story of Rāma, is attributed to him, but it was actually written by Anantanārāyaṇa (q.v.). King Sarphojī is remembered as a preserver of Sanskrit literature; he collected and preserved Sanskrit manuscripts in an organised library in the palace of Tanjore, named Tanjore Mahārājā Sarphojī Sarasvatī Mahal Library.

SARŪP. See *Lakshmaṇ Sarūp.*

SARVA-DARŚANA-SAṄGRAHA. A Sanskrit work attributed to Mādhava, Sāyaṇa or jointly to both of them, which deals with the system of philosophy arranged from the point of view of relative error. The schools of philosophy are: Chārvāka, Bauddha, Jaina, Rāmānuja, Pūrṇaprajña, four Śaiva schools, Vaiśeshika, Nyāya, Pūrvamīmāṁsā, a grammatical school ascribed to Pāṇini, Sāṅkhya, Yoga and finally Vedānta; some scholars are of the opinion that the chapter on Vedānta is a later addition.

SARVA-DARŚANA-SIDDHĀNTA-SAṄGRAHA. A Sanskrit philosophical work, ascribed to Śaṅkarāchārya, though it might have been written by someone else; the work deals with the six orthodox schools of philosophy, the philosophy of Vedavyāsa, the Lokāyatika, the Jaina system, and the four schools of Buddhist philosophy. The Vedānta appears to be the author's own system.

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SARVAJÑĀTMAN (fl. 9th cent.). A Sanskrit writer on Vedānta, the pupil of Sureśvara and the author of the *Saṅkshepa-śārīraka* (q.v.), which is only an epitome of Śaṅkara's Bhāshya on the *Brahmasūtra*.

SARVĀNANDA (fl. perhaps 12th cent.). A Bengali Brāhmaṇa and author in Sanskrit of *Ṭīkā-sarvasva*, a famous comm. on *Amara-kośa*.

SARVĀNANDA. A Sanskrit author of *Sarvollāsa* and other Tantric works; his date is uncertain.

SARVĀNANDA. A Jaina Sanskrit author of *Jagaḍu-charita*, a historical poem in praise of a Jaina layman, who helped his countrymen during the disastrous famine of 1256-57.

SARVĀNUKRAMAṆĪ. A Sanskrit work ascribed to Kātyāyana, which, though literally meaning 'catalogue of all things', gives in the form of Sūtras, the first words of every Ṛigvedic hymn, then the number of verses, the name and family of the Ṛishi, to whom the hymn is ascribed, names of deities to whom single verses are addressed and the metre or metres in which the hymn is composed. There is a Kashmirian recension of this work. See *Vedāṅga* (Śikshā).

ŚARVAVARMAN (or Sarvavarman). Perhaps a portégé of king Sātvāhana (Ist cent.?) and author in Sanskrit of the celebrated grammatical work *Kātantra* (or, *Kaumāra* or *Kalāpa*; q.v.); the story goes that he made the king proficient in Sanskrit within six months.

SĀSANA-VAṀSA. A Pali work in 10 chapters, composed in 1861, dealing with the history of Buddhism in India upto the third Buddhist Council in Ceylon and other lands; there is a detailed treatment of Buddhism in Burma.

ŚAŚIDHARA ŚARMĀ. A modern Sanskrit scholar, who has given a critical account of the Ayurvedic doctrines and applications referred to in the three major Sanskrit epics : *Śiśupāla-vadha*, *Kirātārjunīya* and *Naishadha*. His articles in Sanskrit were published in 'Viśva Saṁskṛitam', Hoshiarpur.

SASSETTI, FILIPPO (1540-88). An Italian missionary in Goa (1583-88), who was the first European to study Sanskrit; he undertook to tr. into Italian the Sanskrit medical work, *Rājanighaṇṭu* and suggested a certain kinship between the two languages.

ŚĀSTRĪ, B.R. A Sanskrit poet, whose *Maṇi-mañjarī* (1962) is a collection of poems.

ŚASTRĪ, D.P. A modern Sanskrit writer, whose chief work is a drama : *Divyajyoti* (1983).

ŚASTRĪ, K.L.V. A modern Sanskrit writer, who, along with P.P.S. Śāstrī tr. into Sanskrit Macdonell's account of Vedic Literature from his *History of Sanskrit Literature* (Pālghāt, 1927). He also presented in prose narrative the dramas of Bhāsa, Kālidāsa and others. Author of three farces : *Līlā-vilāsa* (Pālghāt, 1935), *Chāmuṇḍā* and *Nipuṇikā* (all dealing with social problems), he composed the *Mahātmā-vijaya* (Pālghāt, 1949) on the tragic end of Mahātmā Gāndhī. He also authored two novels : *Suvarṇapurīyā Nyāyavādinī* (The Advocate of Suvaraṇapura; 1960) and *Dārikāpa-haraṇam* (The Kidnapping of the Girl; 1961). In the first novel, the heroine, deserted by her would-be husband, marries her lover, while in the second, the heroine discards the proposal of her marriage with a rich old man and instead marries a young man, doing social work.

ŚĀSTRĪ, P.P.S. See *Śhāstrī, K.L.V.*

ŚĀSTRĪ, P.S. A Thai scholar, who is an

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Indian immigrant to Thailand. He has tr. into Thai the *Kāvyālaṅkāra* of Vāgbhaṭa. His other works are: *Experience and Reality* and *Indian Theory of Aesthetics.*

ŚĀSTRY, K. A modern scholar, whose chief works are: *Lights on the Veda* (Madras, 1948) and *Further Lights: The Veda and the Tantra* (Madras, 1951).

ŚĀSTRY, M.P.L. See *Bhoganātha.*

ŚĀŚVATA. A Sanskrit lexicographer and author of the *Anekārtha-samuchchaya* (q.v.); he was perhaps contemporaneous with Amara (q.v.), and fl. before the 8th century.

ŚATADŪSHAṆĪ. A polemical Sanskrit work by Vedānta Deśika (q.v.), which attacks Advaita philosophy.

ŚATAKA. A Prakrit work by Devendra Sūri on the doctrine of Karman.

ŚATAKATRAYA. A Sanskrit collection of *Nīti, Vairāgya* and *Śṛiṅgāra Śatakas* by Bhartṛihari (q. v.).

The *Śatakas* deal with the general aspects of the above three topics i.e., wise conduct, indifference to worldly enjoyment and love, and contain sage advice on general conduct of life couched in memorable words. The *Nītiśataka* seeks to inculcate worldly wisdom, and incidentally denounces material pleasure and love; the *Vairāgya-śataka* points out the hollowness of love and happiness and contains valuable instructions about practical life, while the *Śṛiṅgāra-śataka* depicts the various stages of love, happiness caused by love and its consequence. The works are good specimens of fine and forceful poetry; the texts of these *Śatakas* vary with different versions.

SATĀNANDA (fl. Ist half of 11th cent.). Author in Sanskrit of *Bhāsvatī* (q.v.), an astronomical work; he appears to have been different from Śatānanda, father of Abhinanda (q.v.).

ŚATAPATHA-BRĀHMAṆA. See *Brāhmaṇa.*

ŚATĀRTHAKĀVYA. A Sanskrit poem by Somprabhāchārya (q.v.), composed in 1177.

In this work, a single verse is interpreted in a hundred ways; at the beginning of its comm., he has written five verses, in which he has given an index to the hundred explanations intended by him. After giving the meanings of the 24 Tīrthaṅkaras of the Jaina religion, he has given the explanations of the Vedic deities, like Brahmā, Nārada, Vishṇu and others and at the end he has brought out references to his contemporaries, like Vādidevasūri and Hemchandrāchārya. After this, at the extreme end, he has elucidated references to himself, concluding with a short *praśasti* in five verses written on himself by some disciple of his.

ŚATAŚLOKĪ. A Sanskrit didactic tract in 101 *Sragdharā* verses, attributed to Śaṅkarāchārya (q.v.); it contains the principles of the Vedānta.

ŚATAŚLOKĪ. A Sanskrit medical work by Vopadeva (q.v.), which deals with powders, pills, etc.

ŚĀTĀTAPA. One of the twenty traditional writers of original Smṛiti: several Smṛiti works in Sanskrit including the *Karmavipāka* are ascribed to him. There are references to *Vriddhaśātātapa* and *Bṛihat-śātātapa*; his date is uncertain.

SĀTAVALEKAR, ŚRĪPĀDA DĀMODHARA (1867-1968). A celebrated Vedic scholar, who started the Svādhyāya Maṇḍala at Aundh in 1918 for critical studies of the Vedas, etc. but in 1948 had to shift to Pārdi, Gujarat. His chief works are: the Hindi explanation of *Ṛigveda* (1945-52), an exposi-

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tion in Hindi of *Atharvaveda* (1958) and its Marathi tr. in 1960, Hindi tr. of *Sāmaveda*, ed. of Śukla *Yajurveda-saṁhitā*, several mantra collections: *Agni-devatā-mantra saṅgraha, Aditiḥ, Ādityāścha-mantra-saṅgraha, Aśvinau-devatā-mantra-saṅgraha* (also with Hindi comm.), *Ushā-devatā-mantra-saṅgraha* (also with Hindi comm.), *Marud-devatā-mantra-saṅgraha, Rudra-devatā-mantra-saṅgraha, Viśvedevā-mantra-saṅgraha, Daivata-saṁhitā* (deity-wise mantra-saṅgraha from the four Vedas), *Vāyu-devatā, Vasishṭha Ṛishi kā Darśana* (based on the seventh Maṇḍala of *Ṛigveda*),*Go-jñāna-kośa* (also with Hindi tr.), *Veda-parichaya* and a Hindi comm. on *Īśopanishad*. For an easy learning of Sanskrit, he issued a series of text-books. With the help of Veda-pāthīs and other scholars, he is responsible for the pub. of the authoritative texts of all the four Vedic Saṁhitās with Anukramaṇīs, etc.

SAṬHAKOPA (fl. 15th cent.?). A Sanskrit dramatist and author of *Vāsantikā-pariṇaya*, a drama, describing the marriage of Ahobila Narasiṁha with a wood-nymph Vāsantikā.

SATIS CHANDRA VIDYĀBHŪSHAṆA. See *Vidyābhūshaṇa, S.C.*

SATTAPAKARAṆA. Same as *Abhidhamma-piṭaka*.

SATTASAĪ. Same as *Gāthāsaptaśatī* (q.v.).

SATYA BHUSHAṆ YOGĪ (1917-). A Sanskrit scholar, whose chief works are the Hindi ed. of *Nighaṇṭu-Nirukta* (based on Lakshmaṇ Sarūp's edition) and *Veda-samullāsa* (with Hindi and Eng. tr.).

SATYA DEV CHOUDHARY (1920-). A writer on poetics, whose chief works are: *Rudraṭa-praṇita Kāvyālaṅkāra* (1965), *Essays on Indian Poetics, Bhāratīya Kāvya Śāstra* (1974) and *Bhārātīya Śailī-vijñāna* (1979).

SATYADEVA VASISHṬHA. A modern Sanskrit writer of Jhajjar, Rohtak, whose chief work *Satyāgrahanīti-kāvya* is on Gāndhījī's Satyāgraha.

SATYADHARMA TĪRTHA. A Sanskrit scholar of Dvaita school, who was a contemporary of Peshwa Bāji Rao II (1795-1818); he wrote glosses on *Tattvasaṅkhyāna* and *Bhāgavata* (qq.v.) and commentaries on *Vishṇu-tattva-nirṇaya* and on a part of Vālmīki's *Rāmāyaṇa*, besides writing *Nityasaṁsāri-linga-bhaṅga*, a theological work.

SATYADHYĀNA TĪRTHA (1913-42). A Dvaita Vedantic Sanskrit writer and the Pontiff of the Uttaradi Maṭh, whose chief works are: *Chandrikā-maṇḍana* (against the criticisms of Rāmasubba Śāstrī), *Brahma-sūtra-vimarśa* and *Advaita-bhrānti-prakāśa*.

SATYAKĀM VARMĀ (1926-). A Sanskrit scholar, whose chief works are: *Saiddhāntika Bhāshā Vijñān* (1972; Hindi version of *Introduction to Theoretical Linguistics by John Lyons*), ed. with Eng. and Hindi trs. of *Vākyapadīyam* (Brahmakāṇḍa) of Bhartṛihari (1970), *Vyākaraṇa-kī Darśanika Bhūmikā* (in Hindi, on the philosophy of grammar according to Bhartṛihari, 1971) and a Hindi treatise on the origin and development of Sanskrit grammar; his works in English are: *A Companion to Contemporary Sanskrit* (ed., 1973) and *Studies in Indology* (1976).

SATYAKĀM VIDYĀLAṄKĀR (1905-). A modern Vedic scholar, who has done Eng. tr. of *Ṛigveda* and *Sāmaveda* (with Svāmī Satya Prakash). His other works are : *Vaidika-vandanā-gīta* and *Holy Vedas* (A Golden Treasury, 1983).

SATYAKETU VIDYĀLAṄKAR (1903-). A scholar. whose chief works in Hindi are : *Maurya Sāmrājya kā Itihāsa* and *Prāchīna Bhāratīya Itihāsa kā Vaidika Yuga* (Vedic Age

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of Indian History). He has since pub. in Hindi "History of Arya Samaj" (in several volumes).

SATYA PĀL NĀRAṄG. A modern Sanskrit scholar, whose chief works are : literary and cultural study of Hemachandra's *Dvyāśraya-kāvya* (1972), *Kālidāsa Bibliography* (1976) and *Meghadūta Studies* (1979; on the basis of the commentary of Kṛishṇapati).

SATYA PRAKĀSH, SVĀMĪ (1905-). A scholar, whose chief works are : *Founders of Science in Ancient India* (1965), *Parables and Dialogues from the Upanishads, Pātañjalarāja-yoga* (a study), *A Critical Study of the Philosophy of Dayānanda, The Philosophy of the Vedas* and *Man and Religion*. He has since published his speeches in several volumes. He has also completed (*with* Satyakam Vidyalaṅkar) his Eng. tr. of the *Ṛigveda* and *Sāmaveda*, a monumental work.

SATYA PRAKASH SINGH. A Sanskrit writer, whose chief works are : *Aurobindo and Whitehead on the Nature of God* (1972), *Śrīarvinda-darśanam* (a Sanskrit exposition of Aurobindo's philosophy; 1975) and *Upanishadic Symbolism*.

SATYAPRIYA TIRTHA (fl. 18th cent.). A Sanskrit scholar of Dvaita school, who wrote glosses on *Tattvaprakāśikā, Muṇḍakopanishad, Māṇḍukyopanishad*, etc.

SATYA RANJAN BANERJEE. A scholar, who has brought out *Bibliography of Prakrit Language* (Calcutta, 1976-77).

SATYĀSHĀḌHA HIRAṆYAKEŚIN-DHARMA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

SATYĀSHĀḌHA HIRAṆYAKEŚIN-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

SATYĀSHĀḌHA HIRAṆYAKEIŚN-ŚRAUTA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

SATYA VRAT SHASTRI (1930-). A Sanskrit poet and scholar, who is at present Professor of Sanskrit, University of Delhi. His chief works are : *Śrī-Guru-Govindasiṁha-charita* (Patiala, 1967; a kāvya describing the life of Guru Govindasiṁha, the tenth and the last Guru of the Sikhs), *Śrībodhīsattava-charita* (a kāvya on the Buddhist Avadānas), *Śarmaṇya Deśaḥ Sutaram Vibhāti* (a kāvya in 100 verses with Eng. and German trs.) on a visit to the Federal Republic of Germany in 1975, *Indirā-Gāndhī-charitam* (a kāvya on Shrimati Indira Gandhi, the then Prime Minister of India; 1976), *Thaideśa-vilāsam* (1979; with Eng. and Thai trs.) on his stay in Thailand, *The Rāmāyaṇa—A Linguistic Study* (1964), *Essays on Indology*, Hindi tr. of Macdonell's *A Vedic Grammar for Students*, *Studies in Sanskrit and Indian Culture in Thailand* (1982), *Kālidāsa in Modern Sanskrit Literature* (in press) and articles on various aspects of modern Sanskrit literature and grammar. His father, Chārudeva Shāstrī (q.v.) is an eminent Sanskrit scholar. See *Ushā Satya Vrat*.

SATYAVRATA SIDDDĀNTĀLAṄKĀR (1898-). A Sanskrit scholar, who was Vice-Chancellor of Gurukula Kaṅgri Viṣhwavidyalaya, Hardwar. His chief works are Hindi tr. of *Ekādaśopanishad* (with a Foreword by Dr S. Rādhākṛishṇan), a comm. in Hindi on the *Gītā*, *Vaidika Saṁskṛiti ke Mūla-tattva* (in Hindi), *Heritage of Vedic Culture*, *Scientific Exposition of Vedic Thought* and *Glimpses of the Vedas* (1980).

SATYA VRAT SINGH. A Sanskrit scholar, whose chief works are : *Vedāntadeśika : A Study of His Life, Works and Philosophy* (1958) ed. of *Mudrārākshasa-nāṭaka* and *Śrīmadavadhūta - bhagavad-rāmā - vadāna-śata-*

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kam (Varanasi, 1973).

SATYĀSHĀḌHA HIRAṆYAKEŚIN. Law-giver of ancient India, who belonged to Malabar in Kerala or the south Kanara district of Karnataka. His *Dharma-sūtra* text shows clear influences of Apastamba (q.v.) and he is usually assigned to the Ist cent. B.C. or the Ist cent. A.D. He also composed *Gṛihya* and *Śrauta Sūtras*.

ŚĀTYĀYAṆA-BRĀHMAṆA. See *Brāhmaṇa*.

SAUGANDHIKĀ-HARAṆA. A Sanskrit drama in one Act, composed by Viśvanātha (q.v.; fl. 1294-1325); it was composed to entertain an assembly of Paṇḍits at the Warrangal durbar.

This *Vyāyoga* describes Bhīma's encounter with Hanumān when fetching Saugandhikā flowers from Kubera's lake; the plot is based on the story of the *Mahābhārata*, wherein Draupadī, enamoured of the beauty of the flower brought by a Gandharva, requests Bhīma to fetch some more flowers.

SAUMILLA. A Sanskrit dramatist, mentioned by Kālidāsa in the prologue to his *Mālavikāgnimitra*.

ŚAUNAKA (fl. probably 4th cent. B.C. or earlier). Supposed to have been a preceptor of Āśvalāyana, he is perhaps author in Sanskrit of a recension of *Atharvaveda-saṁhitā*. Also ascribed to him are: *Ṛigveda-prātiśākhya* and *Anukramaṇīs* relating to *Ṛigveda*, cited in *Ashṭādhyāyī* (IV. 3.106). See *Bṛihad-devatā*.

ŚAUNAKA-SAṂHITĀ. See *Veda* (*Atharvaveda*).

SAUNDARĀNANDA. A Sanskrit Mahākāvya by Aśvaghosha (q v.), a contemporary of king Kanishka (78-106).

The poem, in 18 cantos, describes how Gautma Buddha converts into a Buddhist monk his half-brother Nanda (nicknamed Sundara), while he is too much attracted by the beauty of his wife Sundarī and the pleasures of worldly life to become a convert. Ānanda, one of the pupils of Buddha, persuades Nanda to lay aside the thoughts of his wife by his attention being drawn on more beautiful heavenly nymphs, and he is further told not to value the heavenly life too high, for even that is ephemeral in character.

Canto (i) gives an account of the foundation of the city of Kapilavastu as also heroic tales; in canto (ii) follows the description of the king, Śuddhodhana, and briefly an account of the birth of Sarvārthasiddha and his half-brother Nanda; canto (iii) is devoted entirely to the Buddha; canto (iv) delineates Sundarī's beauty and the perfection of her union with Nanda as of the night with the moon; reluctantly Nanda leaves her; canto (v) shows how the Buddha hastens to secure Nanda's ordination as a monk, much against his inclination; canto (vi) describes Sundarī's intense grief; Nanda himself seeks by a long list of legendary parallels to defend his desire to cling to his beloved; his arguments that kings of yore have laid aside the hermit's garb and returned to the world of joy and life (vii); in vain are the demerits of women, the flattery on their lips, the treachery in their hearts, pointed out (viii); and in vain is he warned of the evils of pride illustrated by the fate of heroes of the past (ix). The Buddha, determines on a bolder plan, carries Nanda to heaven and shows him on the way in the Himālayas a one-eyed ape of hideous form, asking him if Sundarī is fairer than it. Nanda energetically asserts his wife's loveliness, but on the sight of the heavenly nymphs, he admits that their beauty raises them as far above Sundarī as she is above the ape; with fickle faith he resolves to win a nymph as bride, but is warned that he must win heaven only by good works, if he is to obtain this end (x). Returned to earth, Nanda strives for this end, but Ānanda warns him, with numerous examples, that, the joys of heaven are fleeting and that, when man's

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merit is exhausted, he must return to earth again (xi). Nanda is thus induced to forget all thought of heavenly joys and to seek and obtain instruction from the Buddha; he becomes not merely a saint, but on the Buddha's bidding determines on the nobler course of seeking salvation not for himself alone, but of preaching it to others (xii-xviii). The poem abounds in alliteration.

SAUNDARYA-LAHARĪ. A Sanskrit book of verses, attributed to Śaṅkarāchārya (q.v.), which contains: hymns in praise of goddess Tripurasundarī, Mantras, mystic formulae and an exposition of Āgamas and Tantras. Some scholars think that it was the work of a Śaṅkarāchārya of Tamilnadu.

SAUNDERS, E. DALE. An American writer, whose illustrated volume entitled *Mudrā, A Study of Symbolic Gestures in Japanese Buddhist Sculpture* (1960) has naturally a lot of connection with Indian art and Tantra.

SAUNDERS, KENNETH J. An English Indologist, whose chief works are Eng. tr. of *Dhammapada* (with Wagiswara; London, 1912) and *Gotama Buddha: A Biography.*

SAURA-UPA-PURĀṆA. A supplement (Khila) of the *Brahma-purāṇa*, which is quoted as an authority by Hemādri as early as in the 13th century. The Saura-purāṇa, the "Purāṇa of the Sun-god" (in Sanskrit) is of great importance about the knowledge of Liṅga cult; Śiva-legends are narrated; some chapters relate to the genealogies. In this Purāṇa, on the one hand, Śiva is explained as the Ātmā in accordance with the Vedānta, and on the other hand the creation from the Prakṛiti is explained, as in the Sāṅkhya. See *Upa-purāṇa, Purāṇa.*

ŚAURIKATHODAYA. See *Vāsudeva.*

SĀVAYA-DHAMMA-DOHĀ. See *Devasenāchārya.*

SĀYAṆA (1315-78). A celebrated Sanskrit scholar, who was minister of kings Bukka I and Harihar II of Vijayanagar. Son of Māyaṇa and Śrīmatī and brother of Mādhava, he is the famous commentator in Sanskrit of the four Vedic Saṁhitās, viz., *Ṛigveda, Kāṇva* recension of Śukla *Yajurveda*, Taittirīya recension of Kṛishṇa *Yajurveda, Sāmaveda* and Śaunaka recension of *Atharvaveda.* He commented also on some Brāhmaṇa texts, notably the *Taittirīya, Aitareya, Śatapatha, Shaḍviṁśa, Daivata, Ārsheya, Saṁhitopanishad, Vaṁśa* as also on *Aitareya* and *Taittirīya Āraṇyakas.* He is author also of *Ṛigveda-bhāshya-bhūmikā, Sarva-darśana-saṅgraha* (with Mādhava) and a comm. on Parāśara's *Dharma-Saṁhitā* (again with Mādhava); a Smṛiti work, *Prāyaśchitta-sudhānidhi* is also attributed to him. His *Subhāshita-sudhānidhi,* an anthology, in 84 Paddhatis, was composed at the instance of king Kampa of Vijayanagar and also contains an account of Sāyaṇa's family; his *Alaṁkāra-sudhānidhi* in 10 Unmeshas is a work on poetics, while *Mādhavīya-dhātuvṛitti* is on grammar.

It was only Sāyaṇa who made a bold attempt to write commentaries, of course with the assistance of learned scholars, not only on the Vedas, but on some Brāhmaṇas and some Āraṇyakas as well; before him commentators could at the most complete commentaries on one Veda only, the majority of them, however, having been satisfied with only a portion or portions of the Vedas. Sāyaṇa's Bhāshya gives a ritualistic interpretation of the Vedas; in support of his interpretation, Sāyaṇa often quotes the Brāhmaṇas and the Śrauta-sūtras, but at place she cannot help in giving spiritual meaning to the Mantras. For the stories in his Bhāshya, he has based himself on the Purāṇas as also on the Arthavāda (of the Brāhmaṇas). He had a proficient knowledge of Pāṇini's Vyākaraṇa, Jyotisha-

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śāstra, as also of the Kalpa-sūtras and he gave a lead, which, with the exception of Dayānanda Sarasvatī (q.v.), has been followed by scholars—Indian and Western—even to this date.

SCHARFE, HARTMUT, E.F. (1930-). A German Indologist, whose chief works are a paper on Annambhaṭṭa's *Tarkasaṅgraha* (1952-53), *Die Logik Mahābhāshya* (1961), a study, *Kauṭalya* (1968) and a study on Pāṇini, entitled *Pāṇini's Metalanguage* (Am. Philosophical Soc. Memoirs, Vol. 89, Philadelphia, 1971).

SCHARPE, A. An Indologist, who is the author of *Kālidāsa Lexicon* (1954 ff.).

SCHAYER, STAINSLAW (1899-1941). A Polish Indologist, who has contributed to a better understanding of the Mādhyamaka philosophy by his studies on Chandrakīrti's *Prasannapadā*, under the title *Ausgewählte Kapitel aus der Prasannapadā* (Cracow, 1931); he wrote articles also on the problem of pre-canonical Buddhism. His chief interest was Indian philosophy and religion. He pub. in Polish a history of the Old Indian Literature and tr. the drama, *Śakuntalā*.

SCHEFTELOWITZ, ISIDOR (1875-1934). A German Indologist, who after his education at Koenigsberg and Berlin, obtained a doctorate in 1900 for a thesis "Aryan Elements in the Old Testament" (Pts. 2, 1901, 1903). In 1920, he was appointed Professor for Indian and Iranian languages in Koeln, at the same time working as teacher of Jewish religion. His publications cover a number of subjects—Indology, Iranian and Jewish religion as well as Indo-European linguistics. In the field of Indology, his most important work is *Die Apokryphen des Ṛigveda* (The Apocryphs of the *Ṛigveda* : *Khilani*; Breslau, 1906; reprint Hildeshein, 1966). The *Khilani* are Vedic texts used in the sacrificial ritual; they have not been included by Śākalya in the *Ṛigveda-saṁhitā*. Scheftelowitz argued that these hymns originally belonged to the *Ṛigveda* and did not differ from other hymns. In a later compilation, they were put together and thenceforth considered as a separate text. The *Ṛigveda* manuscript, which Scheftelowitz made use of, was a Kashmir birchbark manuscript comprising the whole of the *Ṛigveda* together with Kātyāyana's *Sarvanukramaṇi*. This manuscript has a more simple and original system of accentuation and several variants as compared to the texts used by Max Mueller. In a separate article, he dealt with the phonetics of this Kashmir manuscript (1907). He also discussed in an article the problem of *Bṛihatsaṁhitā* and the *Bhavishya-purāṇa*.

He contributed several articles and wrote books on subjects pertaining to comparative religion. In his treatise (in German) "Time as deity of destiny in the Indian and Iranian religion", he showed that there are many similarities in the concept of time in both the religions.

When the Nazis came to power, Scheftelowitz emigrated to England. Later, he was offered an appointment at Oxford University, where he died.

SCHERMANN, L. A German Indologist, whose study is on the philosophical Sūktas of *Ṛigveda* and *Atharvaveda* (1887), written in German.

SCHETELICH, MARIA. See *Ritschl, Eva.*

SCHIEFNER, ANTON VON (1817-79). A German Indologist, whose contributions to the knowledge of Tibetan Buddhism are outstanding. Besides his work as Professor of Latin and Greek, he studied Tibetan Buddhism. His works are : *The Life of Śākyamuni, translation in abstract from the Tibetan* (1853), *Studies on the Tibetan Language* (1851-77), *On the Periods of Human Decadence from a Buddhist point of View* (1851),

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Buddhistic stories, translated from the Tibetan (1875-77; also *Tibetan Tales*; London, 1882), and on Vasubandhu's *Gāthāsaṅgraha* (1878). He pub. a German tr. of Tāranāth's *History of Buddhism in India* (St. Petersburg, 1869). He also did botanical studies in the Himalayas.

SCHIFFMAN, HAROLD F. (1938-). An American Indologist, who is a specialist of Dravidian studies. He is at present Chairman, Department of Asian Languages, University of Washington, Seattle. His chief work concerning the present volume is : *Language and Society in South Asia* (with Michael Shapiro; Delhi, 1981).

SCHINDLER, JOCHAM. A modern American Indologist, who teaches in the Harvard University; his field of study is the *Ṛigveda*.

SCHLAGINTWEIT, EMIL (1835-1904). A German Indologist, who was born in Munich. He learnt Tibetan in order to publish manuscripts and blockprints brought by his three brothers : Adolf, Robert and Hermann from Western and Eastern Himalayas. The brothers published their reports in several volumes. Emil Schlagintweit's most important work appeared in 1863, entitled *Buddhism in Tibet*. Dedicated to King William I of Wuerttemberg, it was the first account of Tibetan Buddhism to be accompanied by descriptions and representations of the object used in worship. He also ed. and tr. the Tibetan chronicles of kings. He wrote on "Indian Ordeals" and tr. a 16th cent. work on the chronology of Buddhism, and another work on the life of the religious reformer, Padmasambhava.

SCHLEGEL, AUGUST WILHELM VON (1767-1845). One of the most influential thinkers of the German Romantic Movement, his trs. of Shakespeare's drama have become a German classic. He learnt Sanskrit when he was nearly 50 years of age and he became the first Professor of Indology in Germany. He occupied the Chair in Bonn in 1818. He wrote an article (1819) and a book (1832) in which he put forward his views on the importance of Indological research. He got Devanagari types made in Paris and brought them to Bonn. The first book printed was the *Bhagavadgītā* (Bonn, 1823) accompanied by a Latin translation. This critical ed. was the first Sanskrit book printed on the continent of Europe. Schlegel's types were later copied in Paris and Berlin.

Schlegel edited and tr. into Latin the first two Kāṇḍas of the *Rāmāyana* (1829-1838). In collaboration with Lassen (q.v.), he ed. the *Hitopadeśa* (1829; with comm. 1831). In these editions Schlegel made use of the methods evolved by classical philology and the text was rendered into beautiful Latin. He founded "Indische Bibliothek", a periodical, and its first vol. appeared in 1823; the periodical was almost entirely written by him. Trained in the tradition of classical philology, Schlegel established a centre in the University of Bonn for the philological study of the substantial literature of Sanskrit.

SCHLEGEL, FRIEDRICH (1772-1829). A German writer and critic, whose philosophical ideas inspired the early German Romantic Movement. His enthusiasm for India and the wisdom found in its scriptures led to the establishment of the first chair of Indology in Germany—held by his brother August Wilhelm von Schlegel (q.v.). In 1802, Schlegel went to Paris, where he studied Sanskrit for two years. The results of his studies are laid down in a book : *Ueber die Sprache und Weisheit der Indier. Ein Beitrag zur Begruendung der Alterthumskunde* (On the Language and Wisdom of the Indians. A Contribution to the Foundation of Antiquarian Studies; Heidelberg, 1808). The first book is entitled "On Language", the second "On Philosophy" and the third "Historical Ideas". The book is

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considered the starting point of the study of Indian languages and comparative philology. In an appendix to the book, Schlegel pub. some metrical trs. of Indian works : 1 "The beginning of Ramayon", 2. "Indian cosmogony from the first book of the laws of Monu", 3. "On the Bhogovotgita" and 4. "Extracts from the History of Sokuntala according to the Mohabharot". These were the first direct trs. from Sanskrit into German. This work made Schlegel the founder of Indian philology in Germany.

SCHLEICHER, AUGUST. A German Indologist, who had dealt with Sanskrit thoroughly in his Compendium pub. in 1857.

SCHLINGLOFF, DIETER (1928-). A German Indologist, who has pub. photomechanic facsimiles of the fragments Mātṛiceṭa's stotras under the title *Die Buddhastotra des Mātriceṭa* (Berlin, 1969); his other works are : *Text zur Sanskritmetrik* (1958), *Religion des Buddhismus* (vol. 1, 1962, 2, 1963) and *Die altindische Stadt* (1971). He has published several papers on Ajanta murals; he is attempting to establish which Buddhist texts the painters followed.

SCHMIDT, HANNS-PETER (1930-). A German Indologist and a specialist in Vedic and Iranian languages, whose work is on Vedic Vrata under the title *Vedisch vrata und awestisch urvāta* (Hamburg, 1958); he has pub. also a study of the Vedic word *Pāthas*, later well-known as meaning 'water' but in the Vedic, having several related shades of meaning 'herd', 'fold', 'protection', 'refuge', etc. (*Indo-Iranian Journal*, The Hague, XV. 1, 1973); his recent works are *Bṛihaspati und Indra* (1968) and *Zarathustra's Religion and His Pastoral Imagery* (1975).

SCHMIDT, ISAAK JAKOB (1779-1847). An Indologist, who, in four long articles, studied Tibetan sources of Mahāyāna Buddhism (*Memoires de l' Academie*, St. Petersburg, 1832-37).

SCHMIDT, JOSEF (d. 1934). A Hungarian Indologist, whose chief works are: trs. of *Mālavikāgnimitra* (1922), *Pañchatantra* (1924), *Mṛichchhakaṭikā* (1925), works on Kālidāsa, Buddha (1920), 'Old Indian Epic Poetry' (Budapest, 1921), 'History of Sanskrit Literature' (Budapest, 1923) and 'Indian Philosophy' (1923).

SCHMIDT, R. A modern Indologist, whose chief work *Elementarbuch der Śaurasenī* (Hannover, 1924) compares Śaurasenī with Māhārāshṭrī and Māgadhī.

SCHMITHAUSEN, LAMBERT (1939-). A German Indologist, whose chief works are *Der Nirvāṇa Abschnitt in der Viniśchaya-saṅgrahaṇī der Yogāchārabhūmiḥ* (Wien, 1969; a thorough study of a small section on Nirvāṇa) and a study on Maṇḍanamiśra's *Vibhrama-vivekaḥ* (1965).

SCHNEIDER, ULRICH (1922-). A German Indologist, whose chief works are *Der Somaraub des Manu* (1971) and ed. of *Freiburger Beiträge zur Indologie* (1967 ff.).

SCHOMER, KARINE. An American Indologist, whose chief study is on mediaeval Indian devotional literature, literary traditions of North India and modern Indian literature. He at present teaches in the University of California at Berkeley.

SCHOMERUS, HILKO WIARDO (1879-1945). A German Indologist, who came to India as a Christian missionary and devoted himsef to Tamil literature. Besides his Tamil works, he wrote (in German) : "Politics and Religion in India" (Leipzig, 1928), "Buddha and Christ" (Halle, 1931), etc.

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SCHRADER, FRIEDRICH OTTO (1876-1961). A German Indologist, who took an interest in several fields of Indology, Buddhism Indian philosophy and Dravidian languages. He was the first European to be appointed Director of the Adyar Library, Madras, and he helped to build up the academic tradition of this institution. He obtained his doctorate on the thesis (in German) "On the state of Indian Philosophy at the time of Mahavīra and Buddha". As Director of the Adyar Library, Madras, where his Swiss wife joined him in 1907 and assisted him in all his works, he acquired manuscripts for the Library as "Descriptive Catalogue of Sanskrit Manuscripts" of the Adyar Library shows. He ed. *The Minor Upanishads* (Madras, 1912) for the Adyar Library. He wrote *Introduction to the Ahirbudhnya Saṁhitā of the Pañcharātra Āgama* (Adyar Library, 1916; on the literature and philosophy of Pañcharātra) and a paper "Apocryphal Brahmapurāṇa". He expounded the view that the Dravidian is related to the Uralian and there is an Uralian element in the Draviḍa and Muṇḍa languages. Before leaving for India he wrote in German : "Does the Doctrine of the Buddha know the Concept of Christian Love?" (Berlin, 1903), and tr. the *Milindapañha* into German. On return to Germany in 1920, he was appointed Professor at Kiel where he stayed till his death.

Schrader contributed a book on Hinduism, in which he gave specimens not only from religious literature in Sanskrit but also from the Bhakti literature of the Tamil country. He also studied different recensions of the *Bhagavadgītā* as well as the Javanese and Persian translations. He discovered and ed. the Kashmir recension of the *Bhagavadgītā*.

The Bharat Dharma Mahamandal in Benares conferred the title of "Vidyasāgara" (Ocean of knowledge) on Schrader in 1924 and the International Academy of Indian Culture in Lahore made him an Honorary Member in 1938 because of his achievements in the study of Indian culture.

SCHROEDER, LEOPOLD VON (1851-1920). A foreign Indologist, who took an interest in Vedic studies and Comparative Mythology. He was born in Dorpat, Estonia, then a part of the Russian Empire. After studying at Leipzig, Jena, and Tuebingen in Germany, he returned to Dorpat, where he submitted his thesis (in German) as "Laws of accent in compound nouns in Homer and the Veda". After serving as Lecturer in Dorpat, and Associate Professor in Innsbruck, Austria, he was appointed Professor in Vienna, where he died.

He wrote two dramas : "King Sundara" and "Shah Jahan and his Sons", which were performed in Riga only; these dramas were written in German. He also pub. *Maitrāyaṇī-saṁhitā*, a Yajurvedic manuscript (4 vols., Leipzig, 1881-86, new ed. 1923) and *Kāṭhaka Śākhā* (4 vols., Leipzig, 1900, 1909, 1910, Index volume, 1919; also of *Yajurveda*). He tr. two important works into German : *Dhammapada* (1892) and the *Bhagavadgītā* (1912); the last renders not only the spirit but also the form of the great philosophical poem (reprint, 1955). His 50 lectures on Indian literature and cultural history were pub. in 1887; together with numerous passages from Indian literature in German translation. In 1884, Schroeder brought out a book on the origin and derivation of the ideas of Pythagoras.

Schroeder was one of the chief protagonists of comparative mythology and he compared Greek and Indian gods : Apollo and Agni and wrote articles on Greek gods : Aphrodite, Eros, and Hephaistors (1887). He also discovered that Estonian marriage customs were similar to ancient Indian ones. In his book : *Mysterium und Mimus in Ṛigveda* (1908), he discussed the dialogue hymns of *Ṛigveda*, which he considered to be the beginnings of dramatic writings, some of them being similar to mystic plays. In *Arische Religion* (Aryan Religion; 2 vols., 1914, 1916), he believed there are three roots of religion : worship of nature, belief in an immortal soul, and belief in a benevolent creator.

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SCHUBRING, WALTER (1881-1969). A German Indologist, whose main field of interest was Jainology and Prakrit studies. After studying at Muenchen University and later at Strassburg, where his teachers were Weber, Pischel, Jacobi and Leumann, he obtained a doctorate on his thesis (in German): "The *Kalpasūtra*, the ancient collection of Rules for Jain Monks" (Leipzig, 1905; Eng. tr. by Burgess, 1910). As an academic librarian at the Royal Prussian State Library in Berlin, he prepared a voluminous descriptive catalogue of 127 Jaina manuscripts (Leipzig, 1944). In 1920, Schubring was appointed Professor of Indology at Hamburg University. In winter 1927-28, he visited India with Professor and Mrs. Lueders. He visited a number of Jaina institutions, gave lectures, and worked for some time at the Bhandarkar Oriental Research Institute, Poona.

Schubring ed. a number of Jaina texts and his text editions are very meticulous and are considered models of their kind. He ed. *Āchāraṅgasūtra* (Leipzig, 1918), *Vavāhara* and *Nīsīhasutta* (1918), and *Mahānisīhasutta* (1918): he also wrote *Studien zum Mahānisīhasutta* (2 vols., 1951, 1963, assisted by F.R. Hamm and Jozef Deleu). The Nagari transcriptions of some of the texts ed. by Schubring were pub. in Poona by the Jaina Sāhitya Saṁśodhaka Samiti in 1923. Schubring wrote in German: "Words of Mahāvīra, Critical translations from the Jaina Canon" (Goettingen, 1926), in which there are selected passages from a few important canonical texts. Schubring tr. the *Daśaveyaliya Sūtra* (Ahmedabad, 1932), which his teacher Leumann had edited. He also ed. and pub. Leumann's last work, the survey *Ueber die Āvasyaka Literatur* (Hamburg, 1934).

Drei Chhedasutras des Jaina Kanons, Āyāradasāo, Vavahāra und Nisīha appeared in Hamburg in 1966. Schubring contributed 150 verses Niryukta to the Commemoration Volume for Kirfel (1955). Schubring's contribution to "Jñānamuktāvali", the Commemoration Volume for J. Nobel was entitled (in German) "On Jaina Stotra Literature". Schubring himself revised and emended many of his earlier papers.

Two text editions and one tr. appeared in 1969 after Schubring's death. These are *Ganivijja* (a treatise on the science of divination) and *Tandulaveyaliya* (a paramedical treatise). The posthumous translation consists of 44 short sayings.

He wrote a monograph on the Jain doctrine: *Die Lehre der Jainas nach alten Quellen dargestellt* (1934; this comprehensive work was tr. by W. Beurlen as *The Doctrine of the Jainas*, Delhi, 1962). Another description of Jainism is contained in vol. 13 of "Die Religionen der Voelker"; this work was tr. into English by A Sen and was pub. in the Culcutta Sanskrit College Research Series.

Besides his works on Jainism, he contributed to an anthology of Sanskrit poetry, a par on the *Lalitavistara* (1954) and a monograph: "Brahmanical Culture in present-day India" (1937). He also wrote on Sahajānanda and Svāmi Nārāyaniyas.

SCHUETZ, C. (1805-92). A German Indologist, whose chief works are the German trs. of *Bhaṭṭikāvya* (1837), *Śiśupāla-vadha* (1843), *Kirātārjunīya* (1845) and *Meghadūta* (Bielefeld, 1859).

SCHULZ, SIEGFRIED A. A German Indologist, whose chief works are a study of Thomas Mann's Indian legend 'The Transposed Heads' (1963) and *Hesychasm and Yoga* (1977).

SCHUMANN, H. W. A German Indologist, whose chief work is *Buddhismus* (Olten, 1976).

SCHUYLER, MONTGOMERY. A modern Indologist, whose chief work is: *A Bibliography of the Sanskrit Drama*, pub. under the Indo-Iranian Series of Columbia University.

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SCHWARZSCHIELD. A modern Indologist, whose chief articles on Prakrit languages are 'Absolutive Forms in MIA', 'Infinitive in MIA' and 'Declension of Feminine Nouns in MIA'.

SEAL, B.N. A modern scholar, whose chief works are: *The positive Sciences of the Ancient Hindus* (Reprint, 1958) and *Comparative Studies in Vaishṇavism and Christianity*.

SEIDENSTUECKER, KARL (1876-1936). A German Indologist, who was a practising Buddhist and tr. Pali texts into German. In 1907, he formed the Mahābodhi Centre in his flat and ed. three monthly journals on Buddhist missions, but these publications were suspended for lack of funds. He obtained in 1913 a doctorate on his thesis : "The *Udāna*. A connical text of Pali Buddhism". The same year, he pub. "Southern Buddhist Studies I. The Buddha Legend in the sculptures of the Ānanda Temple at Pagan"; the book describes the Jataka scenes on the Ānanda temple as also contains a tr. of the Avedurenidāna of the *Nidānakathā*, a Pali text of the 5th century. He brought out *Handbuch der Pali Sprache* (Manual of the Pali Language), a useful grammar for beginners (1913; 2nd ed. 1925). He also contributed many articles and book reviews. He tr. Pali text : *Khuddaka-Pāṭha* (1910), *Udāna* (1920), *Itivuttaka* (1920), *Sutta Nipāta* (1924) and texts from *Mahāvagga, Chullavagga*, and the *Pātimokkha* (1924). His most popular book is *Pali Buddhismus in Uebersetzungen* (Pali Buddhism in translations: 1911, rev. ed. 1923). There is an anthology in systematic arrangement with brief but exhaustive explanations, which make it a handy reference book on the Theraveda school of Buddhism. His *Das System des Buddha* (Buddha's System: 1911) is a manual for students of Buddhism.

In 1924, Seidenstuecker worked for a publishing house, devoted to publishing Buddhist texts. In 1925, he went to Leipzig; together with G. Grimm, he edited a monthly journal "Buddhistischer Weltspiegel. . ." (Buddhist Mirror of the World. . .); it seems his editorial ventures were not financially succe sful.

SEKSRI YAMNADDA. A modern Thai Indologist, who has pub. a few interesting articles on topics such as 'The Sun in Vedic Literature', 'Women in Sanskrit Literature' and 'Aśvins'.

SEMENTSOV, S. A modern Russian Indologist, whose special field is the stylistic study of the *Bhagavadgītā*; his contribution in this field is 'On the Problem of the Age of the *Bhagavadgītā*' in the 'Classical Literature of the East' (1972). He has also prepared a book on the Vedic prose dealing mainly with the problem of 'ritual symbolism' in the texts of the Brāhmaṇas and Upanishads.

SEMITSHOV, B. V. A modern Russian Indologist, whose article: 'The psychical elements of different states of consciousness' (according to the Pali sources) analyses some conceptions of Buddhism.

SEN, A. A modern Jaina scholar, whose chief works are: *Schools and Sects in Jaina Literature* (Vishvabharati, 1931) and *A Critical Introduction to the Paṇhāvāgaraṇāim* (Hamburg, 1936).

SEN, S.N. A modern scholar, whose chief work is : *A Bibliography of Sanskrit Works in Astronomy and Mathematics* (New Delhi, 1966).

SENAKA. An ancient Sanskrit grammarian, referred to by Pāṇini in his *Ashṭādhyāyī* (V. 4. 112).

SENART, EMILE (1847-1928). A French Indologist, whose tr. of Kachchāyana's grammar appeared in 1871 (Paris). His ed. of the *Mahāvastu*, of which the third and

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final volume appeared in 1897, is still one of the most important works in the field of Buddhist studies. *His Essai sur la légende du Buddha* (1873-1875; revised 1882) explains that to arrive at the historical truth about the Buddha, legendary element has to be put aside. His *Les inscriptions de Piyadasi* (2 Vols., Paris, 1881-86) deals with the inscriptions of Aśoka, while *Les Castes dans l' Inde* (Paris, 1896; English tr. by E.D. Rose: *Castes in India*, London, 1930) deals with the castes in India.

SENGAR, J.S. (1936-). A scholar of Hardwar, who has published in Hindi (1985), a treatise on the Indo-Cambodian relations from the ancient times to 600 A.D.

SEREBRYAKOV, IGOR. A Soviet Indologist, whose latest work : "Literatures of Indian Peoples" (1985) describes how many events brought Indians into contact with other people and finally the coming together of different religions, Buddhism, Jainism and Hinduism, during middle ages contributed to the great process of cultural synthesis. Earlier he was engaged in translating into Russian, *Śākuntala* and story books : *Vetāla-pañcha-viṁśati*, *Bharaṭakadvātriṁśikā* (qq.v.), etc. Continuing the trs. from the *Kathāsaritsāgara* (q.v.), he has published several papers on the story books, and on literary process in India. His "Essays on the Ancient Indian Literature" (1971) deserves special mention. In several of his articles, he has studied the Ancient Indian materialism and its role in the history of Indian culture.

ŚESHĀCHALAPATI. A Sanskrit poet and author of *Kośalabhosalīyam*, a poem in 6 cantos, treating of the stories of Rāma and Shāhjī, the ruler of Tanjore (r. 1687-1711), simultaneously.

ŚESHĀCHĀRYA KARUR (b. 1883). A Sanskrit writer, who was born at Tullupalayam in Tiruchirapalli district of Tamilnadu. He specialized in astrological studies and was honoured by the Maharaja of Mysore. Among his works are : *Śrī Mahishūra-jana-pada sampadābhi-varṇanam* (a *Champū* describing the life of the people of Mysore) and several astrological works on the alleged influence of the planets on man.

SESHĀDRI, K. A modern scholar, whose chief work is *Heritage of Hinduism*.

ŚESHAKṚISHṆA (fl. 16th cent.). A Sanskrit writer, who was patronised by Govardhanadhāri, son of Toḍarmal, the famous Finance Minister of Emperor Akbar. He is the author of *Kaṁsa-vadha* (a drama in 7 Acts, on the killing of Kaṁsa by Kṛishṇa), *Murāri-vijaya*, *Muktā-charita*, *Satyabhāmā-pariṇaya* (all dramas based on mythological themes), *Pārijāta-haraṇa-champū* (on the well-known legend of Kṛishṇa's adventure of bringing celestial flowers from Indra's heaven) and *Ushā-pariṇaya* (on the marriage of Ushā and Aniruddha).

SESHAŚARMĀ, K. A Sanskrit writer, who rendered into Sanskrit Allasāni Peddana's Telugu *Manu-charita* under the title *Manu-sambhava* (1968).

SETH, HAR GOVIND DĀS. A Prakrit scholar, whose chief works are *Pāia-sadda-mahaṇṇavo* (4 Pts., Calcutta, 1923-28; a comprehensive dictionary of Prakrit languages, which gives the Sanskrit equivalents of Prakrit words and Hindi meanings) and ed. of the voluminous Prakrit work *Supāsanāhachariya* (Benares, 1918), with Sanskrit rendering.

SETUBANDHA (*Rāvaṇavaha*; Killing of Rāvaṇa). A kāvya in the Māhārāshṭrī Prākrit (6th cent.).

In fifteen sections, it is a long narrative poem dealing with the story of the *Rāmāyaṇa*

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from the expedition to Laṅkā up to the death of Rāvaṇa and the recovery of Sītā. Peterson has suggested that the poem was written by Pravarasena, though he may be the patron of the real author; Pravarasena is identified by some with king Pravarasena II (r.c. middle of the 5th cent.) of Kashmir, and by others with the Vākāṭaka king of the same name. The poem has also been attributed, though quite wrongly, to Kālidāsa. According to Winternitz, it is written in the same artificial style as the Sanskrit kāvya and exhibits all its characteristic features. Bāṇabhaṭṭa (7th cent.) in his *Harsha-charita* and Daṇḍin (8th cent.) in his *Kāvyādarśa* have referred to it.

SETUMĀDHAVA (fl. 17th cent.?). A Sanskrit writer on the Dvaita school of philosophy, who is known for his work *Viśvapriya-guṇa-līlā-viāsa* (The Charm of the Sports and Qualities of Viśvapriya), a work on the life of a Dvaita Āchārya.

SEVYA-SEVAKOPADEŚA. A short Sanskrit tract in 61 verses by Kshemendra (q.v.), which displays shrewd observations between the master and the servant.

SHABA, C.J. A modern scholar, whose chief work is *Jainism in North India* (London, 1932).

SHACHCHIDĀNANDA SAHAI. A modern scholar, whose chief work is *Rāmāyaṇa in Laos.*

SHAḌAKSHARI (fl. 17th cent.). A Sanskrit writer, whose *Kavikarṇa-rasāyana,* also called *Cholabhūpālīya,* is said to have been written in 24 cantos, of which only the first two are now available. This poem narrates certain events of the Chola kingdom. He also composed some minor poems. His well-known Kannada poem is *Rājaśekhara-vilāsa.*

SHAḌAŚĪTIKĀ. A Prakrit work by Devendra Sūri (q.v.) on the doctrine of Karman.

SHAḌ-BHĀSHĀ-CHANDRIKĀ. A Prakrit grammar by Lakshmīdhara (q.v.).

SHAḌ-BHĀSHĀ-NIRMITA-PĀRŚVA-JINASTAVANA. A Jaina stotra (1200) by Dharmavardhana, which is composed in six languages, viz., Sanskrit, Māhārāshṭrī, Māgadhī, Śaurasenī, Paiśāchī and Apabhraṁśa.

SHAḌ-BHĀSHĀ-VIBHŪSHITA-ŚĀNTI-NĀTHA STAVANA. A Prakrit Jaina hymn by Jinapadma (1325-44), which uses six languages: Sanskrit, Māhārāshṭrī, Māgadhī, Śaurasenī, Paiśāchī and Apabhraṁśa.

SHAḌDARŚANA (Six Systems of Indian Philosophy). Philosophical works in Sanskrit of which germs existed in the Vedas. In course of time, philosophical ideas were developed and systematised in the form of Sūtras. The six different orthodox philosophical systems are: Mīmāṁsā (see *Mīmāṁsā-sūtra*). Vedānta (see *Brahma-sūtra*), Nyāya (see *Nyāya-sūtra*), Vaiśeshika (see *Vaiśeshika-sūtra*), Sāṅkhya (see *Sāṅkhya-sūtra*) and Yoga (see *Yoga-sūtra*). The terse philosophical Sūtras were elaborately commented upon; these comments in their turn, were commented upon with a view to making them more intelligible, and compendiums came to be composed. Thus a vast philosophical literature grew up through centuries.

ṢHAḌ-DARŚANA-SAMUCHCHAYA. A philosophical Sanskrit work of the 8th cent. by Haribhadra (q.v.), which, along with Nyāya, Sāṅkhya, Vaiśeshika, Pūrvamīmāṁsā, discusses the Buddhist views, Jaina metaphysics and Chārvāka darśana.

SHAḌGURU ŚISHYA (fl. 1252). A Sanskrit scholar, who wrote commentaries on *Aitareya-*

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brāhmaṇa and *Aitareya-āraṇyaka.*

SHAḌVIṀŚA-BRĀHMAṆA. See *Brāhmaṇa.*

SHĀH, U.P. A modern Sanskrit scholar, whose chief works are the ed. of *Bhīma-vikrama-vyāyoga, Dharmoddharaṇa* (1966) and of *Uttarakāṇḍa* in the critical ed. of *Rāmāyaṇa* (with G.K. Bhaṭṭ; 1975; pub. by the University of Baroda).

SHĀHJĪ. Ruler of Tanjore (r. 1687-1711), who was a patron of learning and author of a Sanskrit drama *Chandraśekhara-vilāsa.*

SHAKTI DHARA SHARMĀ (1938-). A modern Sanskrit scholar, whose chief works are *Kshayādhimāsa-mīmāṁsā* (on astronomy), *Bhautiki-gaṇitam* (application of Indian Mathematics in different branches of Physics), *Śāstrīya-pañchāṅga-mīmāṁsā* (1979; on astronomy), *Pratoda-yaṁtram* (on astronomy); Māna-Mandira Observatory of Kāśī (ed. and Eng. tr. with explanatory notes; 1981), *Tables of Ascendants for whole Global Sphere* (1981) and *Planetary Ephemerides and Indian Calendar : 1982 to 1986* (a computerised study).

SHALL, PETR (1926-). A Czech Indologist, whose special study is the development of old Indian philology and comparative linguistics.

SHĀMA SHĀSTRĪ, R. (1868-1943). A Sanskrit scholar, who was Librarian of the Oriental Library in Mysore. His chief works are : *Bhāshya-tantra* (Mysore, 1925-26, dealing with Indo-European Comparative Philology), a Sanskrit tr. of German poet Lessing's *Emilia Galotti,* accounts of modern western logic and psychology under the titles *Pāśchātya-pramāṇa-tattva* and *Mānasa-tattva* (1929), a scholarly paper on the evolution of the Devanagari script, ed. of *Baudhāyana-gṛihya-sūtra* (1920) and a study on the deity Aśvins, when he endeavoured to show that they represent some astronomical phenomenon. His crowning publication, however, was the *Arthaśāstra* of Kauṭilya in 1909 and its English tr. in 1912. He later became Director of the Archaeological Research Department of Mysore State and was concurrently Professor of History in the University of Mysore. He was awarded an honorary Ph.D. by the Calcutta University in 1921 and the title of 'Arthaśāstra Viśārada' by the Maharaja of Mysore in 1925. The British Government honoured him with the title of 'Mahāmahopādhyāya' in 1930.

SHAMBHŪ SHĀSTRĪ SADHALE. A modern Sanskrit scholar, who has compiled *Upanishad-vākya-mahākośa* (1940), which covers all the available Upanishads, major and minor, numbering more than two hundred.

SHAṄKAR DEO AVTARE. A modern Sanskrit poet, whose *Nārigītam* (1984; with Sanskrit comm. by Shyāmlāl Shāstrī) is a poem on women in two sections containing 116 and 140 verses respectively. It is written in a chaste and dignified style.

SHAṆMUKHA-KALPA. An anonymous and rare Sanskrit work on the art of stealing, which insists on the thief's knowledge of magic and contains some incantations.

SHANTĀ MALHOTRĀ (1939-). A modern scholar, whose chief work is: *Political Thought of Swāmī Dayānand* (1980).

SHAPIRO, MICHAEL C. A modern Indologist, who is at present in the University of Washington. His chief work is : *Language and Society in South Asia* (with Harold F. Schiffman).

SHARMĀ, B.R. A modern Sanskrit scholar, whose chief works are : ed. of *Sāmavidhāna-brāhmaṇa* (1964), ed. of *Devatādhyāya, Saṁhitopanishad* and *Vaṁśa Brahmaṇas* (1965), ed.

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of *Jaiminīya-ārsheya* and *Jaiminīya-upanishad Brāhmaṇas* (1967), ed. of *Ārsheya-brāhmaṇa* (1967), *Shaḍviṁśa-brāhmaṇa* (1967) (all the above Brāhmaṇas are attached to the *Sāmaveda*), ed. of *Sāmavedārsheyadīpa of Bhaṭṭabhāskara Adhvarīndra* (1967) and *Pratihārasūtra* (Vedic grammar).

SHARMĀ, G.R. A modern scholar, whose chief work is *The Excavations at Kausambi—1957-59* (Allahabad, 1960).

SHARMĀ, H.D. A scholar, whose chief works are *Padma-purāṇa and Kālidāsa* (Calcutta, 1925; in this work he shows that Kālidāsa is indebted to the *Padma-purāṇa* for his stories of the *Raghuvaṁśa* and the *Śākuntala*), ed. of *Nāmaliṅgānuśāsana* (with N.G. Sardesāi, 1941), and an article 'Analysis of the authorities quoted in the *Śārṅgadhara-paddhati*'.

SHARMĀ, K.R. See *Kunhan Rājā*.

SHARMĀ, L.P. PĀṆḌEYA. A modern scholar, who has given an account of Gaṅgādhara Miśra's *Kosalānanda-mahākāvyam*, a historical poem, dealing with the Chauhān rulers of Patna-cum-Sambhalpur kingdoms.

SHARMĀ, N.N. A modern Sanskrit scholar, whose chief works are the ed. with Eng. tr. of *Kalpachintāmaṇi* of Damodara Bhaṭṭa and of *Āśvalāyana-gṛihya-sūtra* (with Nārāyaṇa's comm. and an Eng. tr.).

SHARMĀ, P.N. A modern scholar, whose chief work is *The Philosophy of Aurobindo*.

SHARMĀ, R.K. See *Ram Karan Sharmā*.

SHARMA, R.N. A modern Sanskrit scholar, whose chief works are : *Culture and Civilization as Revealed in the Śrautasūtras* (1977), *Ancient India According to Manu* (1980) and ed. of *Mārkaṇḍeya Mahāpurāṇa* (1983).

SHARMĀ, R.P. A modern scholar, whose chief work is *Paurāṇika Kośa*.

SHARMĀ, R.S. A modern scholar, whose chief works are: *Śūdras in Ancient India* (Patna, 1958), *Aspects of Political Ideas* and *Institutions in Ancient India*.

SHARMĀ, S.R. A modern scholar, whose chief work is *Jainism and Karnataka Culture* (originally *Jainism in South India*; Dharwar, 1940).

SHARMA, U.C. A Sanskrit scholar of Aligarh, who has brought out *Ṛigveda Sarvānukramaṇi* and *Anuvākānukramaṇi* of Śaunaka in 1976-77.

SHARPE, A.A. MARIA. A Dutch Indologist, whose chief study is on Bāṇa's *Kādambarī* (1937) with a Dutch translation.

SHASHṬI-TANTRA. See *Īśvarakṛishṇa*.

SHĀSTRĪ, DILĪPADATTA. See *Municharitam*.

SHASTRĪ, D.N. (1897-). A modern Sanskrit scholar, whose chief works are: *Critique of Indian Realism*, *Bhāratīya Darśana* (on Indian philosophy) and a work on the new methods of teaching Sanskrit.

SHASTRI, J.L. A modern Sanskrit scholar (d. 1985), who has under the series : "Ancient Indian Tradition and Mythology" so far pub. Eng. trs. of *Śiva*, *Liṅga*, *Bhāgavata*, *Garuḍa*, *Nārada*, *Kūrma*, *Brahmāṇḍa*, *Agni* and *Varāha Purānas* (some vols. are in press).

SHĀSTRĪ, K.K. A modern Sanskrit scholar. who has resurrected (1976-77) out of the BORI critical edition of the *Mahābhārata*, the short text or *Ur-Bhārata*, the *Jaya-Saṁhitā*. the original text of the *Bhārata* in 8,000 verses.

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It is strictly confined to the Kaurava-Pāṇḍava episode.

SHĀSTRĪ, S.N. A modern Sanskrit scholar, whose chief work *Laws and Practices of Sanskrit Drama* attempts a complete treatment of dramaturgy.

SHAṬKARMOPADEŚA. See *Amarakīrtigaṇi.*

SHAṬKHAṆḌĀGAM (early cents. of Christian era). A Prakrit work which was composed by Pushpadanta and Bhūtabali (qq.v.), two Jaina Āchāryas. It is recognised as an authoritative work of the Digambara Jains and consists of 6 Parts. It is current among Digambara Jainas that the teachings of Mahāvīra as imparted to his disciple Indrabhūti were lost 683 years after the death of Mahāvīra. Dharmasena, a saint of Girnār, had knowledge of the teachings imparted by Mahāvīra and this he had given to his two disciples named above, who composed *Shaṭkhaṇḍaṇam.*

SHAṬPAÑCHĀŚIKĀ. See *Pṛithuyaśas.*

SHAṬ-SANDARBHA. See *Bhāgavata-sandarbha.*

SHAṬṬRIṀŚANMATA. A Sanskrit compilation on Dharmaśāstra, which probably contains summary of the teachings of sages. It belongs to the 8th-10th cent.; it is known from quotations. This work has been quoted by Vijñāneśvara in his *Mitākṣharā* and also by *Aparārka.* It is an anti-Buddhist work and even prescribes a bath for touching Buddhas, Pāśupatas, Jainas, atheists and followers of Kapila.

SHEKHAR, I. A modern scholar, whose chief work is *Sanskrit Drama, Its Origin and Decline* (Leiden, 1960).

SHEMBHAVNEKAR. A modern scholar, whose chief work is *The Glamour About the Guptas* (Bombay, 1953), he has unsuccessfully tried to identify the Rāmagirī hill in the *Meghadūta* with Rāmashej near Nasik.

SHEṆḌE, N.J. A modern Sanskrit scholar, whose chief works are: *Kavi and Kāvya in the Atharvaveda, The Religion and Philosophy of the Atharvaveda* (1952) and *Bṛihaspati in the Vedic and Epic Literature* (1947).

SHESHGIRI RAO, B. See *Iyangar, M.S.R.*

SHETH, C.B. A modern scholar, whose chief work is *Jainism in Gujarat* (Bombay, 1953).

SHETTERLY, INDIRA. An American Indologist, who teaches in the Amherst College; her field of study is Sanskrit and Indian literature.

SHIRIN SABAVALA. Author of *The Rāmāyaṇa Retold* (1976-77), which is based on the Paithan paintings.

SHIVADĀS BĀRLINGEY. A Sanskrit poet of Nagpur, who composed *Śrīmad-ādya-Śankara-janma-kāla-kāvyam* in 1949, mainly discussing the date of the great Śaṅkarāchārya.

SHIVA DAYĀLU (1900-). A Sanskrit scholar, whose chief works in Hindi are: *Upanishad-kathāmṛita, Upanishad-trayī* (comm. on 100 mantras each on Agni, Indra and Soma) and a study on *Bṛihaspati Arthaśāstra.*

SHIVAPRASĀDA BHAṬṬĀCHĀRYA. A modern Indian scholar, whose chief work is the ed. of *Kāvya-prakāśa,* with the comm. of Śrīdhara; he has written also articles on Subandhu and on Purāṇic studies.

SHIVRĀJ SHĀSTRĪ. A modern Sanskrit scholar, whose chief work in Hindi, *Ṛigvaidika-*

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kāla-meṅ pārivārika saṁbandha (1961) describes the institution of family during the Ṛigvedic period.

SHIV SHEIKHAR MIŚRA (1927-). A Sanskrit scholar, whose chief works are: *Fine Arts and Technical Sciences in Ancient India with special reference to Someśvara's Mānasollāsa* and studies in Hindi on Kshemendra and on cultural evolution of India.

SHRADDHĀNANDA, SWĀMĪ (1857-1926). A prominent Arya Samajist leader, a freedom fighter and founder of Gurukula Kāṅgri. He is the author of several works and pamphlets; from the Indological point of view his chief works are: *Vedānukūla Saṅkshipta Manusmṛiti* (Gurukula Kangri, 1911), *Pañcha Mahāyajñoṅ kī Vidhi* (1916), and *Mānava Dharma Śāstra tathā Śāsana Paddhati* (1917).

SHRIDHAR SHĀSTRĪ PĀṬHAK. A modern scholar, whose chief work is the ed. of the *Vājasaneyi-saṁhitā* of Śukla *Yajurveda* (2 Vols., 1942). See *Siddheshwar Shāstrī Chitrao*.

SHRINIVĀS SHĀSTRĪ (1916-). A Sanskrit scholar, whose chief works are: *Nyāya-kusumāñjali-kārikā-vyākhyā* (ed. from Sanskrit MS.), Vāchaspati Miśra's contribution to Buddhist philosophy (in Hindi), studies on Dayānanda's philosophy and his views on Vedas (both in Hindi); he has tr. also into Hindi *Kāvya-prakāśa*, *Daśarūpaka*, *Mṛichchha-kaṭika*, *Tarka-bhāshā* of Keśava Miśra and others with Introduction and Notes.

SHRI RĀM, ĀCHĀRYA. A modern Sanskrit scholar, who has tr. into Hindi all the four Vedas and most of the Purāṇas; he has his Āśramas at Mathurā and Hardwar.

SHUCHIVRATA LAKSHAṆAPĀL (1903-). A Sanskrit scholar. whose chief works are: *Mādhavīya Nāmānukramaṇī-pāṭha Vicharaḥ* (1971) and ed. of *Ṛik Sūkta Saṅgrahaḥ* (1937).

SHUKLA, CHITRĀ PRAFULLACHANDRA (Mrs.) (1930-). A Sanskrit scholar, whose chief work is *Treatment of Alaṅkāras in Rasagaṅgādhara*.

SHUKLA, DWIJENDRA NĀTH. A modern Sanskrit scholar, whose chief works are: *Vāstu-śāstra* (Vols. I-II) and *Hindu Canons of Painting and Chitra-lakshaṇa* (Lucknow, 1957).

SIAUVE, SUZANNE. A French Indologist, whose chief study is on *Ashṭādaśa-bhedanirṇaya* of Śrīvatsa (1978).

SIDDHA (fl. 12th-13th cent.). An Apabhraṁśa poet. who was son of Ralhaṇa and Jinamatī and was born in a Gurjar family. He was the author of *Pajjaṇu-chariu*, which in its 15 *Sandhis* describes the story of Pradyumna, son of Kṛishṇa and Rukmiṇī: Pradyumna was initiated into Jaina order by Neminātha. The poet is also named Siṁha.

SIDDHA-HEMACHANDRA. See *Śabdānuśāsana*.

SIDDHĀNTA (or *Āgama*). General designation of the Jaiṇa (Śvetāmbara) canonical works in Prakrit which, at present, embrace 12 *Aṅgas*, 12 *Uvaṅgas* (or *Upāṅgas*), 10 *Paiṇṇas* (or *Prakīrṇakas*), 6 *Chheya-sutta* (or *Chhēda-sūtra*), 4 *Mūla-sutta* (or *Mūla-sūtra*), *Nandi-sutta* (or *Nandi-sūtra*), *Anuyogadāra* (or *Anuyogadvāra*) (qq.v.); most of the canonical books have been edited, some with commentaries. The names and number of the works comprised in the above seven classes are not uniform every where: their number varies from 45 to 50.

According to Jaina tradition, Mahāvīra, the founder of Jainism, himself preached his religion through Arddha-māgadhī, but no works in that language were available shortly

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after his death. The canon of the undivided community is also not available but the fact that both the Śvetāmbaras and Digambaras postulate the original canon to consist of the 12 *Aṅgas* [including the 14 *Puvvas* (*Pūrvas*) which from a part of the 12th Aṅga], one is naturally inclined to accept that to be its original extent. We are, however, ignorant of the contents of these works, particularly in the case of the *Aṅgas* and we do not know to what extent the present-day works of the same name retain their original contents; even less is known of the *Pūrva* works. The name 'Pūrva', is often misunderstood to mean the 'earlier books', and it is supposed that they formed the oldest canon; this may, however, not be correct. The traditional scheme places all the *Pūrvas* in the 12th Aṅga, and according to another old tradition the immediate disciples of Mahāvīra composed the Aṅgas after receiving the ideas from Mahāvīra himself. Moreover, all the later works, which are said to be derived from the *Pūrvas*, form part of the *Aṅgabāhya* (q.v.) or *Aṅgabāhira* group.

An attempt was made by a Council of Elders held at Pāṭaliputra two centuries after the death of Mahāvīra i.e., in 4th cent. B.C., in redacting the canon of the sacred writings and though the work of the Council did not get the recognition of the whole community, it succeeded to a great extent in its mission. But in the 4th-5th cent. A.D. due to severe famines of long duration as also owing to the death of great teachers who had memorised these writings in full, preservation of the knowledge of sacred books became more and more difficult. Traditions say that in the 5th cent. two attempts at the restitution of the canon were made, one by Sthaṇḍila at Mathurā and the other by Nāgārjuna at Valabhi in Kāthiawār, but not much of their work is available.

The canon, available at present, was systematised, rearranged, redacted and committed to writing by the Second Council at Valabhi under Devarddhigaṇi in A.D. 512 or 525. Though much of its contents and the majority of its books existed before that time and had already formed part of the sacred writings, the peculiar arrangement and the classification of these books is the work of this Council. According to the arrangement now prevailing, the canonical books are divided into six groups called the *Aṅgas*, *Uvaṅgas*, *Paiṇṇas*, *Chheya-sutta*, *Mūla-sutta* and an unnamed group. The Aṅgas are the oldest works, though drastic changes were made in the form and content of these books. Older than the other remaining names is the title *Uvaṅga* or subsidiary Aṅgas; in course of time their number increased to 12, which gave rise to the fiction that each *Uvaṅga* is related to the corresponding Aṅga. In both the *Aṅgas* and *Uvaṅgas*, the same plan is followed: first come works dealing with points of doctrine, and then of narrative contents.

In contrast to these two groups, which have a settled lists of texts, the next group of *Paiṇṇas* is of inidefinite extent, but traditionally their number is fixed at ten. The *Paiṇṇas* have a disciplinary character and most of them are in metrical form; the modern form of their language suggests their late origin.

Next come the *Chheya-sutta* (q.v.), which represent the oldest form of the rules dealing with the discipline of Jaina monks, particularly in their corporate life in the monasteries. The older among them are written in prose and deal with various punishments for violating the rules of monastic life; their number is six. Works which deal with the basic principles of Jainism and which formed the beginning of the canonical study were put together and given the name of *Mūla-suttas*, their number usually being four. Finally two more works, *Nandī-sutta* and *Anuyogadāra* were added to the canon and form a kind of methodological introduction for the study of the sacred writing; they belong to an unnamed group.

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The canon comprises works of different origin and age, and the redaction has brought together distinctly disparate parts of works; some prose, some in verses. The canonical language also reveals a transition from the Arddhamāgadhī to early Māhārāshṭrī.

The principal topics discussed in the works are the analysis of the main tenets of Jainism, the way of life of Jaina ascetics, the conduct of ordinary Jainas, their activities, re-birth, etc.; diversification has been attempted by introducing spicy stories and legends. In the narrative portion, there are some new creations and borrowings from the two Hindu epics.

Not much is known about the canonical literature of the Digambara Jainas; the 12 *Aṅgas* of the Śvatambaras have been recognised in this sect also. The title of the sixth Aṅga reads *Jñātṛi-dharma-kathāṅga*. They too include in the twelfth Aṅga the fourteen Puvvas, which form one of the five sections of this Aṅga. Those texts which do not belong to the *Aṅgas* are called the fourteen *Aṅgabāhyas* ('standing outside the *Aṅgas*', q.v.) or *Prakīrṇakas* ('Miscellanea') and are said to have been written 'for the benefit of the simple-minded'. The religious works of the later Digambaras may be classified into four groups as: *Prathmānuyoga* (containing Purāṇic stories), *Karaṇānuyoga* (dealing with cosmogony and cosmology), *Dravyānuyoga* (philosophical works) and *Charaṇānuyoga* (dealing with religious rites) (qq.v.), collectively designated as *Chaturveda* (q.v.) or the Four Vedas of this sect.

SIDDHĀNTA-KAUMUDĪ. A celebrated Sanskrit comm. by Bhaṭṭojī Dīkshita (q.v.) on the *Ashṭādhyāyī* (q.v.), which is claimed to be more popular than Pāṇini's work itself. Its distinction lies in arranging the Sūtras of Pāṇini under appropriate heads; the exposition is easy to follow. Under the title 'Vaidikī-prakriyā', a section of the *Siddhānta-kaumudī*, Bhaṭṭoji has put together Pāṇini's rules about the Vedic Sanskrit, while the section 'Svara-prakriyā' contains Pāṇini's rules concerning accent. These two sections of the *Siddhānta-kaumudī* are almost neglected, though only recent scholars like Bhawe are trying to utilize these rules for Vedic interpretation to the best possible extent.

SIDDHĀNTA-MUKTĀVALĪ. A Sanskrit comm. by Viśvanātha on his own *Bhāshā-parichchheda* (q.v.).

SIDDHĀNTA-MUKTĀVALĪ. A well-known work on Advaita Vedānta by Prakāśānanda.

SIDDHĀNTA-PAÑCHAŚIKĀ. An extract in 50 Prakrit gāthās from *Diṭṭhivāya* (q.v.), by Devendra Sūri (q.v.).

SIDDHĀNTA-RATNA. A Sanskrit work in ten verses by Nimbārka (q.v.), in which is summed up the system of Vedānta philosophy; it is also called *Vedānta-kāmadhenu*, *Vedānta-siddhānta-sāra-daśaślokī*, *Vedānta-daśaślokī* and *Daśaślokī*.

SIDDHĀNTA-ŚEKHARA. A Sanskrit work in 20 chapters on astronomy by Śrīpati (q.v.).

SIDDHĀNTA-ŚIROMAṆI. A Sanskrit work by Bhāskarāchārya (q.v.), written in 1150; it is in two parts, viz., *Grahagaṇita* or *Gaṇitādhyāya* and *Grahagola* or *Golādhyāya*. The first part is divided into 12 chapters, while the second part consists of 14 chapters. The parts and even some chapters have been treated as separate works; while two chapters entitled the *Līlāvatī* and *Bījagaṇita* (qq.v.) are the most important treatises on Mathematics, the *Grahagaṇita* and the *Gola* are the most valuable writings on astronomy. Bhāskara does not accept the diurnal motion of the earth; the spherical shape of the earth and the power of gravitation have been indicated in the work.

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SIDDHĀNTA-VIJAYA. A Sanskrit historical work dealing with Pratāpasiṁha, Rājā of Satara; it was composed in the 19th century.

SIDDHAPPARADHYA, T. A modern writer, who tr. Kannada *Vachanas* of the *Śivaśaraṇas* into Sanskrit under the title *Śaraṇagītāni* (*Pratibhā* V. ii).

SIDDHASENA. See *Sammatitarka-sūtra*.

SIDDHASENA DIVĀKARA (fl. last quarter of 7th cent.). A great Sanskrit poet and the first systematic writer on Jaina logic; his works include a very valuable treatise on logic—the *Nyāyāvatāra* in 32 stanzas.

SIDDHASENA DIVĀKARA. Author of *Kalyāṇamandira-stotra* in Sanskrit, which had the effect of splitting the image of a Jaina Tīrthāṅkara; the number of stotras composed was 32, each comprising 32 stanzas. He or may not be identified with the author of *Nyāyāvatāra*; he is also identified with Mātaṅga Divākara and Mānatuṅga (qq.v.).

SIDDHASENA SŪRI (fl. 11th cent.). A Jaina Apabhraṁśa poet, who authored *Vilāsavatīkathā* (q.v.; 1066). Sūri was born at Dhandhukā near Ahmedabad and he was a disciple of Yaśodeva Sūri.

SIDDHATISSA, H. A modern Indologist, whose chief works are : *Birth Stories of the Ten Bodhisattvas* (tr.) and *Daśabodhi-sattuppatikothat* (text) and *Upāsakajanalaṅkāra* (ed.).

SIDDHESHVAR BHAṬṬĀCHĀRYA. A modern Sanskrit scholar, who was Head of the Department of Sanskrit, Benares Hindu Vishwavidyalaya, *Kāśī*. He is known for his work : *The Religion and Philosophy of Shrimad Bhāgavata*.

SIDDHESWAR CHATTOPĀDHYĀYA (1918-). A Sanskrit writer, whose chief work is *Nāṭakalakshaṇa-ratnakośa in the Perspective of Ancient Indian Drama and Dramaturgy*; he has written also several Sanskrit plays of satirical type.

SIDDESHWAR SHĀSTRI CHITRAO (1894-). A celebrated scholar, whose chief works are *Prāchīna-charitra-kośa* (1932; A Dictionary of Names in Ancient Literature, giving biographies of characters figuring in Vedic, post-Vedic, Epic and Purāṇic Literature, with suitable references), *Prāchīna Bhāratīya Sthalakośa* (Geographical Dictionary of Ancient India, presenting and correlating all the diverse Epic, Purāṇic, Classical, Chinese and archaeological data), tr. and interpretation of *Ṛigveda* into Marathi (Poona, 1925), *Pāṇini Sūtrapāṭhas and Pariśishṭa Word Index* and *Mahābhāshya Śabdakośa* (both in collaboration with Shridhar Shāstrī Pāṭhak).

The *Prāchīna-charitra-kośa* is the only book of its kind in any language; recently a revised ed. of the work, with many additions and references to Buddhist and Jaina sources, has been brought out in Hindi (Poona, 1965). In continuation of this, he had already brought out two more works : *Madhyayugīna* and *Arvāchīna Charitrakośas* (on mediaeval and modern Indian names).

SIDDHESHWAR VARMA (1886-1985). A celebrated linguist, whose chief works are : *Critical Studies in Phonetic Observations of Indian Grammarians*, *The Etymologies of Yāska* (1953), two-volume concise edition of Grierson's *Linguistic Survey of India*, which took Varma 13 years (1955-68), comm. on Māgha's *Śiśupālavadha*, and *Dictionary of Technical Terms in Hindi*. Varma was a great scholar of Urdu and Persian and was the chief editor of the "Urdu Encyclopaedia '. He retired in 1943 from the Prince of Wales College, Jammu, where he served for 28 years and drew his pension for 42 years. After Independence, he was the first Director of Central Hindi Directorate.

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SIDDHI CHANDRA GAṆI. See *Kāvya-prakāśa-khaṇḍana.*

SIDDHI-YOGA. A Sanskrit Ayurvedic work by Vṛinda (q.v.), which is also called *Vṛinda-mādhava.* It mentions many medicines not found in the works of Charaka, Suśruta and Vagbhaṭa (qq.v.) and was a source to Chakrapāṇi (q.v.), who appears to have borrowed a large portion of it in his work. It closely follows the order of diseases as found in the *Nidāna* (q.v.).

SIEG, EMIL (1866-1951). A German Indologist, who is known for his research on the Tocharian language. He studied in Berlin and obtained his doctorate on the "Bhardvājaśikshā" with its Latin translation (Pt. I, 1891; Pt. II, 1892). For qualifying as a Professor, he wrote another thesis "The Legend of the Ṛigveda and the Indian Itihāsa tradition" (1902). Sieg obtained a Professorship in Kiel in 1909 and in 1920, he was appointed Professor at Goettingen, where he stayed till the end of his life. He also wrote several papers in later years, e.g., "Indra and the theft of Soma according to the Ṛigveda", "The Nocturnal way of the sun according to Vedic conception" and "Sunraces in the Ṛigveda". He also ed. "Fragments of a Sanskrit grammar from Saengim-Agiz, Chinese Turkestan" and "New Fragments of the Sanskrit Grammar from Chinese Turkestan". He and Siegling (q.v.) also worked on *Udānalaṅkara,* a comm. on the *Udānavarga,* a collection of Buddhist verses.

SIEGEL, LEA. A modern Indologist, whose chief work is *Fire of Love, Water of Peace : Passion and Renunciation in Indian Culture* (Eng. tr. of Amaru and Śaṅkara).

SIEGFRIED. See *Goldschmidt.*

SIEGLING, WILHELM (1880-1946). A German scholar, whose name is intimately connected with that of his teacher Sieg (q.v.). For 40 years, the two scholars worked together in deciphering a hitherto unknown language, Tocharian. Under the guidance of Sieg, he began working on the manuscripts brought to the Berlin Museum by the four German expeditions to Central Asia. He acquired a proficiency in reading various types of Brahmi script. The two scholars published several works on Tocharian language and on the manuscripts. The *Udānalaṅkara,* a comm. on the *Udānavarga,* on which they had worked appeared in print only in 1949.

SIIVONEN, ELISA (Miss; 1911-). A Finish Indologist, whose chief study is on the philosophy of *Sāṅkhyakārikā.*

ŚIKSHĀ. One of the six *Vedāṅgas* (q.v.), which deal with the correct pronunciation accentuation, etc. of Saṁhitā texts. The term 'Śikshā' occurs in the *Taittirīya-upanishad* (q.v.), where the six chapters are: teaching of letters, accents, quantity (of syllables), stress, melody, combination of words in continuous recitation; the oldest extant text-books of Śikshā are the Prātiśākhyas (q.v.). The Pāṇinīya Śikshā, the Nāradīya Śikshā, the Bhāradvāja Śikshā are some of the important works of the Śikshā Vedāṅga. See *Vedāṅga.*

ŚIKSHĀ-SAMUCHCHAYA. A Sanskrit work by Śāntideva (q.v.), which is a laborious compendium of Buddhist dogmatics of the Mahāyāna school.

ŚĪLĀBHAṬṬĀRIKĀ. A Sanskrit poetess whose pretty stanzas are found in an anthology; her date is uncertain. She has the unique honour of being ranked with Bāṇa (q.v.) in point of style, i.e., she used Sanskrit as a model of the Pāñchāla style, in which sense and sound were of equal importance.

ŚĪLĀCHĀRA, BHIKKU (J.P.M. Kechnie; 1872-1951). An English Indologist, whose chief

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works are First fifty discourses of the Buddha on the Noble Eight-fold Path, the *Dhammapada*' and Eng. tr. of *Majjhima-nikāya.*

ŚILĀCHĀRYA. See *Śīlāṅkāchārya.*

ŚILADŪTA. A Sanskrit didactic poem (not a *Dūtakāvya* as its name indicates) on the story of Sthūlabhadra, by Chāritrasundaragaṇi, composed in 1431.

Sthūlabhadra, a great Jaina prince, renounces the world at the death of his father and becomes a disciple of the great Jaina sage Bhadrabhāhu. At the order of his preceptor, the prince comes to his city but is not the least moved by the persuasive arguments put forward by his wife Kosa against the prudence of his taking the order. The poem is composed on the principle of *Samasyā-purāṇa* (taking one foot in each stanza from some standard work); the work shows how poetry took a religious turn in the hands of Jaina poets.

SILĀLAṄKĀRA. A modern Indologist, whose chief work is the Siṁhalese ed. of *Dāṭhāvaṁsa.*

ŚĪLĀṄKĀCHĀRYA (Śrīlaṅka, Śīlāchārya). A Prakrit scholar, who was a pupil of Mānadēva of the Nivṛitti Kula and author of a religious work in prose : *Chauppaṇa-mahāpurisa-chariya* (written in A.D. 869-70) on the life of 54 excellent men of Jainism (Mahāpurushas or Śalākāpurushas as they are generally called). He also commented on the first two Jaina Aṅgas : *Āyāraṅga-sutta* and *Sūyagaḍaṅga* (qq.v.).

SĪLAVAṀSA (fl. 15th cent.). A poet of Ava, who is the author of *Budhālaṅkāra.*

ŚILHAṆA (Silhaṇa). A Kashmirian Sanskrit poet and author of the *Śānti-śataka*, in imitation of *Vairāgyaśataka* of Bhartṛihari; the author lays stress on mental peace which he recommends to be practised. His date is uncertain, but he flourished before the *Sadukti-karṇāmṛita* (A.D. 1205), in which he is cited. He is perhaps to be identified with the famous Bilhaṇa (q.v.).

SĪLOVAESA-MĀLĀ. A didactic poem in 116 Prākṛit *Gāthās* by Jayakīrti; its date, however, is uncertain. In 1337, Somatilaka Sūri wrote a comm. on it.

ŚILPARATNA. A Sanskrit work on Art, ascribed to Śrīkumāra (q.v.) and written in 16th century. Consisting of two parts, it deals with the construction of houses, iconography and allied topics.

ŚILPA-ŚĀSTRA. A Sanskrit metrical work in five short chapters, dealing with house-building, which is ascribed to Viśvakarman or to one Bāuri Mahārāṇā, an inhabitant of Orissa. There is a comm. on it in Oriya.

SIṀHA. See *Siddha.*

SIṀHABHŪPĀLA. See *Siṅgabhūpāla.*

SIṀHARĀJA. Author of the *Prākṛita-rūpāvatāra* (q.v.), a Prakrit grammar; his date is uncertain.

SIṀHĀSANA-DVĀTRIṀŚIKĀ. A Sanskrit collection of tales, which is known by different names including *Vikrama-charita* and is available today in at least three important versions, the original having been lost. It is said that king Bhoja of Dhārā (11th cent.) discovered a throne that was once presented by Indra to Vikramāditya; when the king tried to ascend the throne, each of the thirty-two statuettes on it told him a story of king Vikramāditya and obtained release. The object of the tales, all of which praise Vikramāditya, is that nobody can sit on the throne before acquiring the merits of Vikramāditya.

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The date of this work seems to have been somewhere between the 11th and the 13th centuries. The North Indian recension is represented by three works, viz., the prose work written by the Jaina Kshemaṅkara Muni, with verses at the beginning and end, the Bengal version attributed to Vararuchi, and an abridged version which is anonymous; the South Indian recension is represented by two works, one in prose and the other poetical.

SIMON, A.L. (1788-1854). A French Indologist, whose chief works are : French tr. of *Harivaṁśa* (London, 1834), *Ṛigveda ou livre des Hymns, traduit* (Fr. tr. of the *Ṛigveda*) and *Monuments Litterraries de Inde*.

SIMON, RICHARD (1865-1934). A German Indologist, who after studying at Leipzig, Freiburg, Berlin and Halle, obtained his doctorate on "Contributions on the Knowledge of Vedic Schools" (Kiel, 1899). He went to London, Oxford and Paris to study Sanskrit manuscripts and published "The *Amaruśataka* and its Recensions". He was appointed a Lecturer in Muenchen University in 1892. In 1895, he pub. "On some commentators on Sūtras of White *Yajurveda*". His great love for music led him to study Vedic music. He wrote : "Notations of Vedic Hymn Books" (1913). He also took an interest in classical music. His contributions in this regard are : *Musical Compositions of Somanātha* (Leipzig, 1904) and "On the Chronology of Indian Literature and Music" (1923). He also edited and tr. the *Puśpasūtra* (1909).

SIMONSSON, NILS. A modern Swedish Indologist, whose chief studies are on a Tibetan comm. of the *Mahāvyutpatti*, on influence of Sanskrit grammar on Tibetan, and on a Swedish version of the *Māṭharavṛitti* on the *Sāṅkhya-kārikās*, including the Sāṅkhya portion of the *Tattvasaṅgraha*. At present Professor of Sanskrit and Indo-European Linguistics at Uppsala University, he has pub. several research papers, some of them on Indian aesthetic theory, on philological problems in Indian musicological literature, on knowledge and means of knowledge and on Indian hermeneutical tradition.

SIMSON, GEORG VON. A German Indologist, whose chief work is: *Sanskrit-Worterbuch der buddhistischen Texte aus den Turfan-Funden* (Göttingen, 1973, 1976).

SIṄGABHŪPĀLA. Supposed author of Sanskrit Alaṅkāra work *Rasārṇava-sudhākara* (q.v.), he is believed by some to have been king Śiṅgama Nāyaḍu of Veṅkaṭagiri, who r. around 1330 over the territory between Vindhya hills and Śrīśaila, the hereditary capital being Rājāchalam (Rāchakoṇḍa). Son of Anapota and Annamāmbā of the Recharla dynasty, he was a versatile scholar, patron of letters and a profuse writer. Styled as *Sarvajña* and also known as Khaḍganārāyaṇa, he was author of *Kuvalayāvalī* or *Ratnapañchālikā*, a small drama and *Saṅgīta-sudhākara* [an authoritative comm. on the *Saṅgītaratnākara* (q.v.) of Śārṅgadeva].

SINGAM, S. DURAI RAJA. A modern scholar, whose chief works are : *Ananda Coomaraswamy—Remembering and Remembering Again and Again* (A Pre-Centennial Volume, 1974) and *Ananda Kentish Coomaraswamy : A Bibliographical Record* (1981).

SINGER, MILTON. An American writer, who, ed. *Comparative Studies of Cultures and Civilizations* (Jointly with Robert Redfield, d. 1958) and wrote *Cultural Pattern of Indian Civilization and the Cultural Role of the Cities*. He also ed. *Traditional India, Structure and Change* (1959) and wrote jointly with Barnard Cohn, *Social Structure and Social Change in India* (1968); his other works are *Kṛishṇa Myths, Rites and Attitudes* (ed., 1966) and

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When a Great Tradition Modernises—Studies in Madras (1972).

SINGH, H.G. (1927-). A modern scholar, whose chief work is: *Psychotherapy in India* (1977; based on the *Atharvaveda* and the *Yoga-sūtras*).

SINGH, J.D. A modern scholar, whose chief works are a study on *Pratyabhijña-hṛidayam* and ed. of *Mādhyamika-kārikā*.

SIṄHA, A.K. A modern scholar, whose chief work is *Perspectives in Yoga* (ed.).

SINHA, B.C. (1932-). A scholar of Hardwar, whose chief works are: *Studies in Alexander's Campaigns* (1973), *History of the Shung Dynasty* (1976), *Tree Worship in Ancient India* (1979), *Serpent Worship in Ancient India* (1979), 'A Political and Cultural History of Ancient India (in Hindi; 1980), *Glorious Art of the Shung Age* (1981) and *Hinduism and Symbol Worship* (1981).

SINHA, JADUNĀTH. A modern scholar, whose chief works are : *A History of Indian Philosophy* (4 vols., Calcutta, 1956), *Indian Realism* (London, 1938), *The Philosophy and Religion of Chaitanya & His Followers, The Philosophy of Vijñānabhikshu, The Philosophy of Rāmānuja, The Philosophy of Nimbārka* and *Indian Psychology* (2 vols.).

SINHA, P.N. A scholar, whose chief work is : *Study of the Bhāgavata Purāṇa or Esoteric Hinduism* (2nd Ed., Madras, 1950).

SIRCAR, DINESCHANDRA. A modern scholar, whose chief works are : *Bhakti Cult and Ancient Indian Geography, The Bhārata War and Purāṇic Genealogies, A Grammar of Prakrit Language, Religious Life in Ancient India* (1972), *Religion and Culture of the Jainas* (1973), *Select Inscriptions* (Vol. I, 1965), *Śakti Cult and Tārā* (ed. 1967), *Indian Palaeography, Indian Epigraphical Glossary* (1966), *Studies in the Geography of Ancient and Mediaeval India* (Delhi, 1960) and articles on Vaishṇavism and on Purāṇic studies. On the problem of Kṛishṇa, he generally follows Raychaudhari but further opines that 'most of the legends about Kṛishṇa's early life, especially the charming stories about his amours with Rādhā and the Gopis appear to have been mainly due to his identification with the local deities of the Ābhīras and other allied gods.' In his two articles:' 'Text of the Purāṇic List of Peoples' and 'Text of the Purānic List of Rivers', texts, along with variants, have been critically discussed.

SIRI THŪLI BHADDA PHĀGU. See *Jinapadma Sūri.*

SIRIHARA (ŚRĪDHARA). See *Sukumāla-chariü.*

ŚISHYADHĪVṚIDDHĪDA. See *Dhīvṛiddhi-tantra.*

ŚISHYA-HITANYĀSA. See *Ugrabhūti.*

ŚIṢHYALEKHA-DHARMAKĀVYA. A Sanskrit poetical work in 114 verses by Chandragomin (q.v.), which is written in the form of a letter to Prince Ratnakīrti about the essential facts of the Buddhist faith.

SISTU KRISHṆAMURTHY (fl. early 19th cent.). A Telugu poet, who has authored works in Telugu and Sanskrit. His *Harikārikalu* is a work on Sanskrit grammar for beginners.

ŚIŚUPĀLA-VADHA. A Sanskrit Mahākāvya by Māgha (q.v.) in 20 cantos, which relates to the

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episode in the *Mahābhārata* (II. 30—42) of Kṛishṇa's slaying of Śiśupāla; Māgha, however, shows definite originality in touching up his themes.

Sage Nārada appears in the house of Vasudeva where Kṛishṇa lives, and in the name of Indra bids Kṛishṇa slay the Chedi king Śiśupāla, a violent enemy of gods and men. This affords Māgha an opportunity of displaying his skill in politics; Kṛishṇa takes counsel with Balarāma and Uddhava; the former advises immediate war, the latter advises acceptance of the invitation to Yudhishṭhira's Rājasūya-yajña where Śiśupāla will be present. Then, imitating Bhāravi (q.v.), he leaves his original story entirely and proceeds to exhibit his skill in a longer series of descriptions. Kṛishṇa leaves Dvārakā for Indraprastha, not without a fine picture of his capital (iii). Mount Raivataka is reached; at Dāruka, his charioteer expatiates to Kṛishṇa on its loveliness (iv). The army encamps, enabling Māgha to air his knowledge of campaigns as they should be conducted in poetry (v); needless to say the women are not forgotten; the queens accompany the host in litters; the ladies ride on horses or the humble ass, *hetairai* swarm and make their toilets for their masters; soliders, elephants, and women alike must enjoy the bath. Kṛishṇa himself must have pleasure; so the description of all the six sessons that present themselves in the form of fair maidens, appear to give the poet one more opportunity of picturing love (vi). No wonder that the Yādavas imitate Kṛishṇa; with fair ladies they wander in the woods (vii), and share the bath (viii). The sun, charmed by the appearence of these heroes, desires to imitate them and bathes in the waters of the western ocean; thus there is a very elaborate and often happy picture of the sunset and the rising of the moon, which awakens again love in the hearts of the women, who send their eyes and their invitations to their lovers (ix). They are only too eager to accept them, and after drinking together they indulge in the joys of sexual love (x). Day dawns (xi), the army wakens to its duties, and the Yamunā is crossed (xii); Kṛishṇa enters Indraprastha and is welcomed by Yudhishṭhira; the poet remembers to vie with Aśvaghosha and Kālidāsa in describing the feelings of the women who crowd to see him enter. Returning to the narrative of the epic, the Rājasūya-yajña is performed; Kṛishṇa is highly honoured by Yudhishṭhira (xiv), at which Śiśupāla protests; Bhīshma challenges him, Śiśupāla leaves the hall and prepares his army for battle against Kṛishṇa (xv). Śiśupāla's envoy brings a message of either a defiance or a submission; Sātyaki answers it, and the envoy replies haughtily (xvi). The two armies move forward to battle (xvii); their contest is described at length; in the end the two rivals meet, fight with their arrows, then with supernatural weapons, until Kṛishṇa kills Śiśupāla (xviii-xx).

The poem is closely modelled on Bhāravi's *Kirātārjunīya*: political discussions, marching of armies, description of the mountain scenery, drinking parties and finally a battle scene are successively described in both. Like Bhāravi, Māgha describes the battle by the display of his powers in *Śabdālaṅkāra*. It may be said that in the nineteenth canto which exhibits these features, Māgha has excelled Bhāravi.

SĪTĀ DEVI. A Sanskrit lady writer, whose chief work *Araṇyarodanam* (1949) is a one-act play on the domestic dfficulties.

SĪTĀNĀTHA GOSVĀMĪ. A modern Sanskrit writer, whose *Prāchyapāśchātyam* (The East and the West) is a Sanskrit rendering of Svāmi Vivekānanda's Bengali accounts of some Western countries, their people and the influence of the Orient on them.

SĪTĀPATI, G.V. A modern Telugu scholar, who has rendered into Sanskrit some selec-

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tions from classical Telugu and some from modern Telugu writings; most noteworthy are his attempts to put into Sanskrit the Telugu *Śṛiṅgāra padas* (songs intended for Abhinaya) of the famous musician Kshetrajña (*Kavitodaya-chandrikā*).

SITĀRĀMA GOSVĀMĪ. A modern writer, who rendered into Sanskrit Svāmī Vivekānanda's Bengali essay on 'East and West' under the title *Prāchya-pāśchātyam*.

SĪTĀRĀMA ŚĀSTRĪ, BĀBU. A Sanskrit writer, whose *Vallabha-digvijaya* treats of the life of Vallabhāchārya (q.v.). His time is not certain.

SITĀRĀMA ŚĀSTRI. A Vedic scholar, whose chief work is *Vedārtha-vichāra* (1961; on the supremacy of Āditya).

SĪTĀRĀMA SŪRĪ (1863-1906). A Saṇskrit writer, whose *Kavi-manorañjanaka-champū* records in four sections the journey of the author's perceptor all over India.

ŚIVA (fl. 18th cent.). A Sanskrit author of *Dharma-tattva-prakāśa*, a work on Dharmaśāstra.

ŚIVACHANDRA (fl. 19th cent.). A Sanskrit writer, whose *Adhyātma-chaṇḍī* kept up in Bengal the traditional learning in logic (*navya-nyāya*).

ŚIVADĀSA (fl. *c.* 1487). Author of the celebrated Sanskrit version of the *Vetāla-pañchaviṁśatikā* (q.v.).

ŚIVADĀSA. A Sanskrit writer to whom *Kathārṇava* (book of tales about fools and knaves), *Bhikshāṭana-kāvya* (a religious poem) and *Śālivāhana-kathā* (romantic tales) are ascribed; his identity is not known and his date is uncertain.

ŚIVĀDITYA (fl. middle 12th cent.). A native of Mithilā and a Sanskrit author of *Saptapadārthī* (q.v.); a popular tract on Nyāya and Vaiśeshika philosophy), *Hetu-khaṇḍana*, *Upādhi-vārtika*, *Arthāpattī-vārtika* and *Lakshaṇamālā* (the last work probably his masterpiece).

ŚIVA-DṚISHṬI. A Sanskrit work on philosophy by Somānanda (q.v.), of which only the first three chapters and a part of the fourth have survived; the work formed the basis of *Pratyabhijña-śāstra*, the Śaiva philosophy of Kashmir.

ŚIVAGOVINDA TRIPĀṬHĪ. A modern Sanskrit poet, whose *Śrī Gāndhī-gaurvamkāvyam*, eulogising Mahātmā Gāndhī, was published in the *Bhāratī* (XX).

ŚIVAKAIVALYA-CHARITA. A Sanskrit work (Bombay, 1950) by V.M. Kaikini, which is on the life of an ancestor of the author and contains interesting historical information on migration of Paṇḍita families.

ŚIVĀNANDA, SVĀMĪ. A Sanskrit scholar and sage, whose chief work is an Eng. comm. on *Brahma-sūtra* (Rishikesh, 1949).

ŚIVA NĀRĀYAṆA. A Sanskrit scholar, whose chief works are : *Nirukta-mīmāṁsā* (1970; a critical discussion of topics related to *Nirukta* and *Nighaṇṭu*), *Vaidika Vāṅmaya meṅ Bhāshā-chintana* (in Hindi, 1972) and tr. in Hindi of Annambhaṭṭa's *Tarka-saṅgraha* (1974).

ŚIVA PRASĀDA BHĀRADVĀJA. A modern Sanskrit author of *Ajeya-Bhāratam* (1971), a drama, which deals with the Chinese aggression on the Himalayas and the heroism of the Indian Jawans. The *Saṁskṛita Nibandharatnākara* (1971) is a collection of his 100 essays on general, technical and scientific sub-

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jects. His *Bhārata-sandeśa* conveys India's message of peace, while his latest work *Matkunayanam* (1981) is a satire on social and political conditions.

ŚIVA-PURĀṆA. See *Purāṇa.*

ŚIVARĀJA-VIJAYA. See *Ambikādatta Vyāsa.*

ŚIVARĀMA. A Sanskrit writer of the court of king Raṇavīr Singh of Kāshmīr (ascended 1857) and author of *Bhūpāla-vilāsa*, a work dealing with different topics of royal interest, games and amusements.

ŚIVARĀMA ŚĀSTRĪ, P. A Sanskrit author of *Charitra-ratnāvalī* in two parts (Kumbhakoṇam, 1922, 1924), which contains stories from classical works, epics and the *Purāṇas.*

ŚIVARĀMA TRIPĀṬHĪ (fl. 18th cent.). A Sanskrit writer, son of Kṛishṇarāma, and author of the Alaṅkāra works: *Alaṅkāra-samudgaka*, *Rasa-ratnahāra* and *Vishamapadī* (a comm. on *Kāvya-prakāśa*).

ŚIVA SĀGAR SARMĀ. A Sanskrit poet, whose *Jāgaraṇa* (1963) consists of lyrical songs on various themes.

ŚIVAŚAṄKARA. A Sanskrit writer of the court of Raṇavīr Singh (ascended 1857) of Kāshmīr and author of *Raṇavīra-ratnākara*, a Dharma-śāstra digest.

ŚIVAŚAṄKARA ŚARMĀ KĀVYATĪRTHA. A Vedic scholar, who was born at the village Chihuntā in the Darbhanga district of Mithila. His *Vaidika Itihāsārtha-nirṇaya* was published in 1909, while his Sanskrit and Hindi comms. on the *Bṛihadāraṇyaka* and *Chhāndogya Upanishads* were published in 1911. He also pub. two studies : *Trideva-nirṇaya* and *Oṅkāra-nirṇaya* (in Hindi). See *Ārya Muni.*

ŚIVA-SŪTRA. See *Vasugupta.*

ŚIVA-SŪTRA. The fourteen sūtras at the commencement of the *Aṣhṭādhyāyī* of Pāṇini.

ŚIVA-SŪTRA-VIMARŚINĪ. A Sanskrit comm. by Kshemarāja (q.v.) on the *Śiva-sūtra* (q.v.).

ŚIVASVĀMIN. A Sanskrit poet, son of Arkasvāmin and better known as Bhaṭṭa Śivasvāmin; he wrote under Avantivarman of Kashmir (885) the *Kappaṇābhyudaya* (q.v.), an epic in 20 cantos. An ardent Buddhist, in his work, he is highly influenced by Bhāravi and Māgha (qq. v.).

ŚIVA-UPA-PURĀṆA. A Sanskrit work, which contains about 6,000 stanzas, divided into two parts. Part I deals with the creation and division of the universe, the origin of all things from the Liṅga, the rules of worshipping it and Śiva, the glory of Benares and other Śiva tīrthas, while Part II deals with the defeat of Tripurāsura by Śiva, the sacrifice of Daksha, the birth of Kārttikeya and Gaṇeśa, Nandī and others, and the rules for observing such festivals as the Śivarātri. See *Upa-parāṇa*, *Purāṇa.*

ŚIVA (VĀYŪ) PURĀṆA. See *Purāṇa.*

ŚIVOPĀDHYĀYA (fl. 18th cent.), A Sanskrit commentator on *Vijñāna-bhairava-tantra*, a Śivaite work.

SKANDA-PURĀṆA. See *Purāṇa.*

SKANDASVĀMĪ (fl. 630). A Vedic scholar, whose Sanskrit Bhāshya on some portions of the *Ṛigveda* has been pub. in the Trivandrum Sanskrit Series; complete Bhāshya of the Ist Aṣhṭaka and portions of 2nd to fifth Aṣhṭakas are at present extant. He is identified with Skandasvāmī, the commentator of *Nirukta.*

SKÖLD, HANNES. A Swedish Indologist,

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whose chief work is on *Nirukta* (Lund, 1926).

SKRAP, POUL. A modern Danish Indologist, whose special study is on *Rāmāyaṇa*, alaṅkāras and commentarial literature. He is preparing a tr. with explanations of the comm. to *Meghadūta* called *Vidyullatā*.

SKURZAK, LUDWIK. A modern Polish Indologist, who works at the University of Wroclaw; he has pub. studies on the ascetic life in ancient India.

SLATER, L. ROBERT. Founder-Director of the Centre for the Study of World Religions in the Harvard University, America, he has written on Theravāda Buddhism; he has belief in religious pluralism and co-existence and his two books are : *World Religions and World Community* and *Can Christians Learn from Other Religions* ? This Centre was inaugurated formally by the Indian Philosopher-President Dr. S. Rādhākṛishṇan with his lecture *Fellowship of the Spirit* (1961).

ŚLOKASAṄGRAHA (*Bṛihatkathā-ślokasaṅgraha*). An abridgement in verse of Guṇāḍhya's *Bṛihatkathā* (q.v.), made by *Budhasvāmin* (q.v.), a Sanskrit poet; it is considered as Nepalese version of the *Bṛihatkathā*.

It has 28 cantos (*sargas*) consisting of 4,539 stanzas, which appears to be incomplete; this abridgement differs from those of Kshemendra and Somadeva. The absence of descriptions and the use of the Prākṛit forms suggest that this version may be nearer the original; except for the fact that the manuscript has been obtained from Nepal, there is nothing to ascribe its place of origin to Nepal. The critics hold that this version must have been produced about the 8th or 9th cent. on the old condition of its manuscript, though there is no strong ground on which to fix the date of this author.

Buddhasvāmin has shown considerable art in his work.

ŚLOKA-VĀRTTIKA. A part of Kumārila's Sanskrit comm. on Jaimini's *Pūrvamīmāṁsā-sūtra* (I. 1).

SLUSZKIEWICZ, EUGENIUSZ. A modern Polish Indologist, who is a pupil of Gawronski (q.v.). A specialist in Sanskrit philology, he has pub. works on the stylistic problems in *Arthaśāstra* and on the recensions of *Rāmāyaṇa*; he is also the author of books on history of India and on various Indian religions.

SMEKAL, ODOLEN (1928-). A Czech Indologist, who tries to unfold some aspects of ancient Indian cultural heritage in his Czech work *Indicke Promeny* (Indian Metamorphses, Prague, 1973).

SMIRNOV, B.L. A modern Russian Indologist, who has pub. the tr. of selected parts from the *Mahābhārata* in Ashkhabad (Turkmend, USSR).

SMITH, H. DANIEL. A modern Indologist, whose chief works are : *Descriptive Bibliographical Account of the Pañcharātra Āgama Texts in Print and Manuscripts*, two compilations of the textual portions from the *Āgamas* on *Prāsādas* or *Vimānas* (1963), *Vaishṇava Iconography* (1968), *Selections from Vedic Hymns* (1968) and *A Descriptive Bibliography of the Printed Text of the Pañcharātrāgama* (Vol. I, 1975).

SMITH, HELMER (1882-1956). An Indologist, who, along with Dines Anderson, is the joint editor of *Critical Pali Dictionary* (Ist Vol.; 1924-48), the material collected by Geiger, which remained unpublished has been included in facsimile 2 and following of Vol. 2. Smith's other works are : *Les deux prosodies du vers bouddhique* (Lund, 1950), *Analecta rhytmica* (Helsinki, 1954), ed. of

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Khuddaka-pāṭha, study in *Saddanīti* (1928 onwards), ed. of *Paramattha-jotikā* (1915-18), ed. of comm. on Yamakavagga of *Dhammapada*, ed. of *Suttanipāta* (with Dines Anderson), *Le Bouddhisme langue Palie* (1926-27) and a detailed study of the metrical aspect of *Pūrva-Mīmāṁsā-sūtra* (1953).

SMITH, R. MORTON. A modern Canadian Indologist, who is Professor Emeritus, Department of Sanskrit and Indian Studies, University of Toronto, Toronto, Canada. His chief work is : *Dates and Dynasties of Ancient India* (1973). He has written a number of research articles, chief ones being : "Vaṁśa of the White Yajurveda" (1966), on stories of Nala, Ambā and Śakuntalā in the *Mahābhārata*, "The Muṇḍaka Upanishad Reconsidered" etc. His field of specialization is Ancient Indian chronology.

SMITH, VINCENT A. (d. 1920). An Indologist, whose chief works are: *The Remains near Kasia* (Allahabad, 1896), *History of Fine Art in India and Ceylon* (Oxford, 1911) and *Early History of India* (Oxford).

SMITH, WILFRED CANTWELL. Director of the Centre for the Study of World Religions, who is noted for his analytical and expository quality. His writings include 'Modernisation of a Traditional Society' (delivered under the Indian Councils of World Affairs, 1965), Religious Atheism—Early Buddhistic and Recent American' (1966) and 'Questions of Religious Truth' (1967).

SMITH, W.L. A Swedish Indologist, whose chief work is: *The Myth of Manasā—A Study in the Popular Hinduism of Mediaeval Bengal* (Stockholm, 1976). He is at present engaged in the studies on *Rāmāyaṇa*.

SMṚITI. Law books or code of laws in Sanskrit; this term includes the whole body of Hindu Law, but it is more especially applicable to the laws of Manu, Yājñavalkya, and other inspired sages (traditionally numbering 20), who first recorded the Smṛiti or 'recollections' of what they had received from a divine source. The contents of these works generally fall in four parts: (1) *Āchāra*, rules of conduct and practice; (2) *Vyavahāra*, judicature; (3) *Prāyaschitta*, penance, and (4) *Rājadharma*, polity. The Smṛitis are supposed to be based on the Dharma-sūtras (see *Vedāṅga*) and may be regarded as their expanded and metrical versions; some scholars believe that each Smṛiti was really based upon a Dharma-sūtra, though it may not be possible to trace this original source. The Smṛitis at present have, however, incorporated in them contemporary local customs and usages of the cultured people as necessitated by the changing times. Unlike the prose form of the Dharma-sūtras, these works are generally in verse; *Manusmṛiti* or *Mānava-dharma-śāstra* is the oldest and the most well-known of this class. There are many other Smṛiti works of a more or less similar nature of which those of Yājñavalkya, Nārada, Bṛihaspati, Kātyāyana, Vishṇu, Vyāsa, Parāśara and Devala are important; Pulastya, Pitāmaha and Hārīta also wrote their Smṛitis but our knowledge about them is limited to quotations that are found in other works on Dharma-śāstra. There are other Smṛitis also; one list mentions 152; the number of Smṛitis can be augmented from the Epics and the Purāṇas which contain long sections which might as well be Smṛitis. There is a considerable difference of opinion among scholars regarding the date of the Smṛiti works, but they extend over a period of 800 years, i.e., from 200 B.C. to A.D. 600.

The Smṛitis have played a very important role in Hindu life during the last two thousand years. 'Although the Vedas are regarded as the ultimate source of Dharma, in practice, it is the Smṛiti to which Hindus all over India

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turn for the real exposition of religious duties and usages. They are also regarded as the only authentic source of Hindu Law and social customs.' Below are given the important Smṛitis:—

(*i*) *Manu-smṛiti* (*Mānava Dharma-śāstra*) is the oldest and the most well-known Dharma-śāstra held in the greatest respect all over India; it is now generally agreed that the text was formulated some time between 200 B.C. and A.D. 200, though it was possibly revised several times. The Smṛiti itself admits more than one redaction of the text, and the *Nārada-smṛiti* mentions that the original text by Manu was successively condensed by Nārada, Mārkaṇḍeya and Sumati. This metrical Smṛiti was probably based upon a *Mānava Dharma-śāstra*, which is now lost, but quotations from which have been traced in Vasishṭha Dharma-sūtra. The Smṛiti, however, contains a mythological legend to the effect that 'these Institutes of the Sacred Law' were originally composed by the Divine Creator who taught them to Bhṛigu and other sages; it is Bhṛigu (or his pupil, according to some versions), who ultimately expounded them. This theory of Divine Origin undoubtedly gave a sacrosanct character to *Manu-smṛiti* and at least partially explains its importance and popularity.

The *Manu-smṛiti* consists of 2,694 verses and is divided into 12 books; Bk. I contains a semi-philosophical account of creation; Bk. II deals with the sources of law and describes the duties of the student life (*Brahmachārī*); in Bks. III—V the life of the householder (Gṛihastha) is elaborated with reference to his marriage, daily Yajñas, Śrāddhas (III), occupation and general rule of life (IV), lawful and forbidden food, impurity and purification, and rules relating to women (V). Bk. VI deals with the two further stages of life, the hermit in the forest (Vānaprastha) and the ascetic (Sannyāsa); Bk. VII describes the duties of the king (Rājadharma) and develops the general political maxims; Bks. VIII and IX give an account of civil and criminal laws including procedure, evidence and ordeals and eighteen other topics: recovery of debts; deposit and pledge; sale without ownership; partnership concerns; substraction of gifts; non-payment of wages; non-performance of agreement; rescission of sale and purchase; masters and herdsmen; disputes as to boundaries; defamation; assault and hurt; theft; violence; adultery; duties of husband and wife; inheritance and partition; gambling and wagers. Bk. X adds an account of the duties of kings, Vaiśyas, and Śūdras; of the mixed castes and the rules of caste-occupations in normal and abnormal times; Bk. XI deals with rules for gifts, sacrifices and penances. Bk. XII follows the sinner to his retribution in the next life by the rules of transmigration and deals with the means of attaining release (Moksha); eulogy of the Veda and result of the study of the *Mānava-dharma-śāstra.*

Of the numerous commentators of the *Manu-smṛiti*, Medhātithi belongs to earlier than 9th cent., Govindarāja to the 12th, and Kullūka to the 13th or 15th cent. Its great influence is attested in Burma, Siam and Java also where it is considered authoritative.

(*ii*) *Yājñavalkya-smṛiti* : A well-known metrical Dharma-śāstra composed by Yājñavalkya, next in importance to the *Manu-smṛiti*; it is placed in the 4th cent. A.D. by Jolly and between A.D. 100 and 300 by Kane. One of the chief merits of this Smṛiti lies in arranging the materials of the *Manu-smṛiti* in a more systematic and concise form.

Consisting of a little over 1000 verses, its three chapters are devoted to the rules of conduct (*āchāra*), law (*vyavahāra*, usage) and penances (*prāyaśchita*); each chapter has been sub-divided into several sections called Prakaraṇas. The eighteen topics of Manu, though not enumerated, are adhered to and two more are added, viz., relations of service and another on miscellaneous topics. It

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adds written documents to Manu's means of proof; new is an embryology taken from some medical treatises. But the general outlook is largely similar, and emancipation (*Moksha*) is won by the knowledge of self. The work lays great stress on woman's claims to property rights and has a very large number of important commentaries on it; the chief comm. is the *Mitākṣharā* (q.v.) of Vijñāneśvara, written in the south in the 11th century.

(*iii*) *Nārada-smṛiti* : A well-known Dharma-śāstra ascribed to Nārada, which is placed in A.D. 500 by Jolly and between A.D. 100 and 400 by Kane; this Smṛiti is available in a larger and a shorter version.

Based admittedly upon the extant *Manu-smṛiti*, it has a number of original features; the description of the courts of justice in the *Nārada* is more elaborate than in the *Manu* and in the *Yājñavalkya*. It sub-divides titles of law into 132, mentions 15 kinds of slaves, 21 ways of acquiring property, 5 ordeals, 11 classes of witnesses and lays great stress on records in procedure and written proofs. Asahāyā commented on it in the 8th cent. and Bāṇa knows it in the 7th cent.

(*iv*) *Bṛihaspati-smṛiti* : A Dharma-śāstra ascribed to Bṛihaspati, which is placed in 6th or 7th cent. by Jolly and A.D. 300—500 by Kane. It is like a *Vārttika* (comment) on the *Manu-smṛiti* but it approves of the practice of *satī*.

(*v*) *Kātyāyana-smṛiti* : A metrical Dharma-śāstra ascribed to Kātyāyana, dated between A.D. 400 and 600. The work has not survived and is known only from quotations; it agrees often with *Nārada-smṛiti* and *Bṛihaspati-smṛiti*. The constitution of the court of justice (Dharmādhikaraṇa) is of the traditional Smṛiti-type, but some new features are added; the rules of judical procedure, even more than those of the *Nārada* and the *Bṛihaspati*, mark the climax of Hindu Jurisprudence. In the penal law, the punishment of crimes occupies a more prominent place than compensation for wrongs. The laws of partition and inheritance contain a number of important clauses, while the law of debt is highly interesting.

(*vi*) *Vishṇu-smṛiti* (*Vaishṇava Dharma-śāstra*): A well-known Dharma-śāstra said to have been revealed by Vishṇu; it appears to be an old Dharma-sūtra of the Kaṭhaka School which was subsequently remodelled into a Smṛiti, written partly in prose and partly in verse, by a member of the Bhāgavata sect of the Vaishṇavas. The present text, however, probably originated not earlier than the 3rd cent. A.D., though some would place it between A.D., 100 and 300.

(*vii*) *Vyāsa-smṛiti* : A Dharma-śāstra ascribed to Vyāsa, which may be dated between A.D. 200 and 500; it comprises about 250 verses divided into four chapters. From citations made by Aparārka and others, it would appear that Vyāsa also dealt with rules of procedure and *Vyavahāra-padas* and his doctrine in most respects agreed with those of *Nārada*, *Kātyāyana* and *Bṛihaspati*.

(*viii*) *Parāśara-smṛiti* : A Dharma-śāstra ascribed to Parāśara; the extant work is a recast of an older text and has several verses identical with *Manu* whose views it frequently quotes. By the 9th cent., it had attained considerable authority and as such it may be placed before A.D. 500. The *Bṛihatparāśara*, however, is only a later recast of the Smṛiti of Parāśara.

(*ix*) *Devala-smṛiti* : A Dharma-śāstra ascribed to Devala, known only from quotations. Devala was probably a contemporary of Kātyāyaṇa and may be dated between A.D. 400 and 600.

For an exhaustive and uptodate account of the Smṛiti literature, see P.V. Kane: *History of Dharma-śāstra* (Vols. I—V).

SMṚITI-CHANDRIKĀ. A famous and extensive Sanskrit Smṛiti digest by Devaṇṇabhaṭṭa (q.v.), which deals with the Saṁskāras, Āhnika, Vyavahāra, Śrāddha, and Aśaucha Kāṇḍas;

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there was probably a Kāṇḍa on Prāyaśchitta also. The work quotes most profusely from various Smṛitis and thus affords valuable assistance for reconstructing and checking munuscripts and text-editions; it was considered of great legal authority in South India.

SMṚITI-KAUMUDĪ. A Sanskrit Smṛiti digest, ascribed to Madanapālā (q.v.) or to his son Māndhātā, which exhaustively deals in four chapters with the *dharma* of the Śūdra, the kings of Śūdras, their *addhikāra* for religious rites, marriage, observances, Śrāddha etc. and their daily duties.

SMṚITI-MAHĀRṆAVA. A Sanskrit Smṛiti digest, ascribed to Madanapāla (q.v.) or to his son Māndhātā, which mainly describes the various bodily diseases resulting from past evil deeds and prescribing various rites and penances for the eradication of bad results.

SMṚITI-RATNA-HĀRA. A Sanskrit Smṛiti digest by Rāyamukuṭa (q.v.), which deals with appropriate time for performance of *Vratas* and *Pūjās* and other rites.

SMṚITI-RATNĀKARA (*Ratnākara*). A voluminous Sanskrit Smṛiti digest by Chaṇḍeśvara (q.v.), whose seven sections entitled *Kṛitya-ratnākara* (dealing with various vratas), *Dāna-ratnākara* (on gifts), *Vyavahāra-ratnākara* (on civil and criminal law), *Śuddhi-ratnākara* (on purificatory rites), *Pūjā-ratnākara* (on worship), *Vivāda-ratnākara* (on various subjects of dispute), and *Gṛihastha-ratnākara* (on proper conduct of householders) form independent works.

SMṚITISĀRA. A Sanskrit Smṛiti digest by Harinātha (q.v.), which hitherto available only in manuscripts, deals with Saṁskāras, rites on death, Śrāddha, Prāyaśchitta, various titles of law and judicial procedure; it is also called *Smṛiti-sāra-samuchchaya.*

SMṚITI-TATTVA (*ASHṬĀVIṀŚATI-TATTVA*). Twenty-eight Sanskrit Smṛiti-digests by Raghunandana (q.v.), which end in the word "—tattva". Dealing with different topics of Dharma, their names are : *Āhnika-tattva, Chhāndoga-vṛishotsarga-tattva, Dāya-tattva, Deva-pratishṭhā-tattva; Dīkshā-tattva, Divya-tattva, Durgotsava-tattva, Ekādaśī-tattva, Janmāshṭamī-tattva, Jyotisha-tattva, Kṛitya-tattva, Malimlucha-tattva, Maṭha-pratishṭhā-tattva, Purushottama-kshetra-tattva, Prāyaśchitta-tattva, Ṛig-vṛishotsarga-tattva, Saṁskārā-tattva, Sāma-śrāddha-tattva, Śūdra-kṛitya-tattva, Śuddhi-tattva, Taḍāga-bhavanotsarga-tattva, Tithi-tattva, Udvāha-tattva, Vastu-yāga-tattva, Vrata-tattva, Vyavahāra-tattva, Yajur-vṛishotsarga-tattva* and *Yajuḥ-śrāddha-tattva.*

SMṚITYARTHASĀRA. See *Srīdhara.*

SNEH PANDIT. A Sanskrit scholar, who has pub. *An Approach to the Indian Theory of Art and Aesthetics* (Calcutta, 1976-77).

SNELLGROVE, DAVID L. An Indologist, whose chief works are : ed. with Eng. tr. of *Hevajra-tantra* (London, 1959) and *The Image of the Buddha* (ed.).

SOANE, E.B. A modern Indologist, who has compiled a big Kurdish Dictionary, a language having affinity with Sanskrit.

ŚOBHĀKARA (fl. end of 12th or early 13th cent.). A Sanskrit writer on poetics and author of *Alaṁkāra-ratnākara,* a popular work in Kāshmir, which deals with the whole field of poetics in 112 Sūtras. The author himself wrote a comm. on this work in which he elaborated the Sūtras and illustrated them by examples drawn from varied sources; in what are known as Parikaraślokas, he has summarised his views on particular topics (incidentally, Yaśaskara in his *Devī-śataka,* wrote verses in praise of Devī in illustration

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of the figures of speech defined in the Sūtras of this work). Śobhākara criticises Ruyyaka, while Jayaratha, author of the *Vimarśinī* (Ist quarter of 13th cent.) defends Ruyyaka.

ŚOBHANA (or Śiromaṇi; fl. 10th cent.). A Jaina Sanskrit author of the court of Dhārā, who converted his brother, Dhanapāla into his faith after prolonged effort. He is the author of the *Chaturviṁśati-Jinastuti* (q.v., *Tīrtheśastuti* or *Śobhanastuti*); Dhanapāla, his brother, commented upon the poem.

SOḌḌHALA (fl. 11th cent.). A Sanskrit poet, son of Śūra and Padmāvatī and of the Vālabha Kāyastha family of Gujarāt. He flourished under the patronage of Chittarāja, Nāgārjuna and Mummuṇi Rāja of Koṅkana, who had their capital at Sthānaka, modern Ṭhānā, near Bombay. As the poet refers also to the patronage of Vatsarāja of Lāṭa, it is probable that his work, the *Udayasundarī-kathā* (q.v.) was composed between 1026 and 1050.

SOEBADIO (Mrs.). A Sanskrit scholar of Jakarta, Indonesia, who is a member of the Consultative Committee of the International Association of Sanskrit Studies. She takes active interest in promoting Sanskrit studies in her country.

SOLOMON, E.A. (Miss). A modern scholar, whose chief work is *Indian Dialectics*.

SOLOMONS, J.W. An Indologist, whose chief work is the ed. of *Bhāradvāja-gṛihya-sūtras* (Leiden, 1913).

SOMACHANDRA. A Sanskrit author o *Kathā-mahodadhi* (1448; q.v.), a collection of tales in prose; he was a pupil of Ratnaśekhara of Tapāgachchha.

SOMACHARITRAGAṆI. A Sanskrit poet and author of *Guruguṇa-ratnākara* (1485), a historical poem describing the life of Lakshmīsaragaṇi of Tapāgachchha; this work is of considerable importance in Gujarat history.

SOMADEVA (fl. *c.* 959). A Digambara Jaina Sanskrit poet and author of *Yaśastilaka-champū* (q.v.), composed in 959. He was a contemporary of the Rāshṭrakūṭa king Kṛishṇa III and a protégé of his feudatory, a son of the Chālukya king Arikesarin II. He composed also the *Nītivākyāmṛita* (q.v.), which is almost a sort of comm. on Kauṭilya's *Arthaśāstra*, though definitely more moral in tone. Before this, however, Somadeva had composed the *Shaṇṇavati-prakaraṇa*, the *Yukti-chintāmaṇi* and the *Mahendramātalisañjalpa* as is known from the colophon of his *Nītivākyāmṛita*; all these works, however, are no longer extant. His attitude throughout is but slightly affected by his Jaina views.

SOMADEVA. A Brāhmaṇa poet in the court of king Ananta of Kashmir (1029-64), who is the author of *Kathā-sarit-sāgara* (q.v.), a Sanskrit version of *Bṛihatkathā*, between 1063 and 1082.

SOMADEVA (fl. 12th cent.). A Sanskrit dramatist and author of the *Lalita-vigraha-rāja-nāṭaka*, a comedy in honour of the Chāhamāna king Vīsaladeva of Śākambhari, describing his patron's love for princess Desaladevī of Indrapur. The drama is partly preserved in a stone inscription at Ajmer.

SOMADEVA. A Sanskrit grammarian, who was a resident of Ājurikā [Ājre, in the old Kolhāpura State) and a contemporary of Śilāhāra king Bhoja Deva (Bhoja II). He composed the *Śabdārṇava-chandrikā*, a grammatical work, perhaps in 1205.

SOMADEVA. Author in Sanskrit of *Rasendra-chūḍāmaṇi*, an Āyurvedic work.

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SOMAKĪRTI. A Jaina Sanskrit poet of Nanditatagachha, pupil of Bhīmasena and author of *Saptavyasana-charita*, *Pradyumna-charita* (1474) and *Yaśodhara-charita* (1476), all kāvyas.

SOMĀNANDA (fl. beginning 10th cent.). A Sanskrit writer on Śaivism, and author of the *Siva-dṛishṭi* (q.v.), an important work of the *Pratyābhijñā* school. He was probably a pupil of Vasuguptā (q.v.).

SOMĀNANDA. See *Somanātha*.

SOMANĀRYA (fl. *c.* 1344). A Sanskrit writer on music, who is probably identical with the Telugu poet Nāchan Soman; his *Svararāga-sudhārasam* or *Nāṭya-chūḍāmaṇi* is a learned treatise on music and dancing, in which the author follows Nārada and frequently differs from Bharata.

SOMANĀTHA. A Telugu Brāhmaṇa of Rājamundry, a musician, a scholar, a poet and author in Sanskrit of *Rāgavibodha* (1609; q.v.); he is also called Somānanda.

SOMANĀTHA. A Sanskrit poet, who was a nephew of Anantabhaṭṭa (q.v.). His *Vyāsayogi-charita-champū* displays scholastic and cultural achievements of Vyāsarāya, who was the *rājaguru* of Krishṇadevarāya and was held in high esteem by Achyutadevarāya (ruled A.D. 1530-42). Somanātha's prose is enchanting, for the reader feels it like that of *Kādambarī* (q.v.).

SOMANĀTHA. A Sanskrit poet, whose *Kṛishṇagīti* is in imitation of Jayadeva's *Gītagovinda*.

SOMANĀTHA PĀLKURIKE (fl. latter part of 12th cent.). A Sanskrit poet, whose *Basavavijaya* depicts the life and philosophy of Basava, the propounder of the Vīraśaiva system of philosophy in Karnataka.

SOMAPĀLA-VILĀSA. See *Jalhaṇa*.

SOMAPRABHĀCHĀRYA (fl. 12th cent.). A Jaina Sanskrit, Prakrit and Apabhraṁśa poet and author in Sanskrit : *Śatārtha-kāvya* (1177; a poem in which a single verse is interpreted in a hundred ways) and *Śṛiṅgāra-vairāgya-taraṅgiṇī* (q.v.; a poem in 46 stanzas, utilizing the device of Ślesha for two simultaneous themes), in Prakrit: *Sumatinātha-charita* (q.v.; a poem describing the life of the 5th Tīrthaṅkara), *Kumārapāla-pratibodha* (q.v.; some parts of it are written in Sanskrit and Apabhraṁśa), *Kumārapāla-charita* (q.v.; containing an account of king Kumārapāla) and in Apabhraṁśa: a hymn in honour of Pārśva in an extremely artificial style. He was a younger contemporary of the famous Hemachandra (q.v.).

SOMAPRABHA SŪRI. Same as Somaprabhāchārya.

SOMAVARMA RĀJĀ. A modern Sanskrit poet, who composed *Yeśu-saurabham* on the greatness of Christ.

SOMAYĀJI, G.J. A modern Sanskrit poet, who also composed *Bhārata-ratnam* in praise of Dr S. Radhakrishnan.

SOMAYĀJI, L. A Vedic scholar, who ed. with accents the *Taittirīya-brāhmaṇa* of Kṛishṇa *Yajurveda* (1899) in Telugu character.

SOMAŚEKHARA (fl. 18th cent.). A Sanskrit writer, also known as Rājaśekhara, who composed *Bhāgavata-champū* on the story of Kṛishṇa; his *Sāhitya-kalpadruma* is a work on poetics. He was honoured by Peshwa Mādhava Rāo.

SOMAVALLI-YOGĀNANDA. See *Aruṇagiri Nātha I*.

SOMEŚVARA (fl. 1129). A Sanskrit poet

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and a king of Chālukya dynasty, who is credited with the authorship of *Mānasollāsa* q.v.), an encyclopaedic work.

SOMEŚVARA (fl. 12th cent.?). A Sanskrit court-poet of Vīradhavala and Vīsaladeva and son of Kumāra and Lakshmī; he composed the *Surathotsva*, a poem describing in 15 cantos the mythical story of Suratha, comprising his penance in the Himālayas and slaying the demons. Because of its allusion to Vastupāla and the account of the poet and his patrons at the end, the *Surathotsva* has been regarded as a political allegory, but this is rejected by some scholars.

SOMEŚVARA (fl. *c.* 1400). A Sanskrit writer on philosophy and author of *Nyāya-sudhā* or *Rāṇaka* (a comm. on Kumarila Bhaṭṭa's *Tantra-vārtika*).

SOMEŚVARADEVA (fl. 13th cent.). A Sanskrit poet and author of the *Kīrtikaumudī*, a panegyric in praise of Vastupāla, a minister of the Vāghela princes of Gujarat. This also deals with the history of the Vāghela dynasty of Gujarat. See *Arisiṁha*, *Udayaprabha Sūri*, *Bālachandra Sūri*.

SOMILA. Same as Saumilla (q.v.).

SONNE, W. A modern Indologist, who has made linguistic and mythological investigations (with special reference to *Ṛigveda* I.50), which reveal the influence of Kuhn's approach and methodology.

SONTHEIMER, GÜNTHER-DIETZ (1934-). A German Indologist, whose chief works are: *The Concept of Dāya* (1964) and *The Hindu Joint Family : Its Evolution as a Legal Institution* (Delhi, 1977).

SOOTHILL, WILLIAM EDWARD. A modern scholar, whose chief work is: *A Dictionary of Chinese Buddhist Terms*, with Sanskrit and English Equivalents and a Sanskrit-Pali Index (jointly with Lewis Hodous).

SOPA, G. A modern American Indologist, who teaches in the University of Wisconsin and whose field of specialization is Indo-Tibetan Buddhist Doctrines.

SÖRENSEN, S. A Denish Indologist, whose chief work is : *Index to the Proper Names in the Mahābhārata*.

SORGEL, DAGMAR (Mrs.). A modern German Indologist, who is working on the representation of the *Rāmāyaṇa* in Indian pictorial art and miniature painting.

SOURINDRA MOHAN TAGORE, RAJA SIR. Prominent leader of Bengal, who composed *Victoria-māhātmya* (1898) in Sanskrit.

SOVANI, V.V. (1882-1925). A saint-poet of Meerut, who composed *Śivāvatāra-prabandha* on the life and exploits of Śivājī.

SPANDA-KĀRIKĀ. An authoritative Sanskrit work on the Śaiva philosophy of Kashmir, which is a running comm. on the *Śiva-sūtras*; it is also common appellation of the *Spanda-sūtras*, attributed by Kshemarāja (q.v.) to Vasugupta. In reality, however, these seem to have been composed by Kallaṭa (q.v.), a pupil of Vasugupta.

SPANDA-SŪTRA. See *Spanda-kārikā*.

SPEYER, J.S. A French Indologist, who specialised in Buddhist Sanskrit literature; his chief works are ed. of *Avadānaśataka* (Bibliotheca Buddhica Series, 1902-9), tr. of *Jātkamālā* (1895) and studies on the *Kathā-saritsāgara* (Amsterdam, 1908).

SPHOṬĀYANA. An ancient Sanskrit grammarian, mentioned by Pāṇini (VI. 1.123)

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SPHUṬA-BRĀHMA-SIDDHĀNTA. See *Brāhma-siddhānta.*

SPIEGEL, FRIEDRICH VON. A German Indologist, who was the first to pub. Pali texts from the Copenhagen collection in his *Anecdota Palica* (Leipzig, 1845), which contains the first four stories of the first vagga of the *Rasavāhinī* and the Urgasutta from the *Suttanipāta.* See *Westergaard, N.L.*

SPIEGELBERG, FREDERIC. An Indologist, whose chief works are: *Spiritual Practices of India* (1951) and *Living Religions of the World* (1956; three chapters are devoted to Hinduism); he is working on a book on Tibetan Visual Art. See *Haridāsa Chaudhurī.*

SPINK, WALTER. An American Indologist, whose special field of study is Sanskrit and related languages; he at present teaches in the University of Michigan.

SPITZBART, H. A modern German Indologist, who is working on the Sanskrit influences on the Bahasa, Indonesia.

SPROCKHOFF, JOACHIM FRIEDRICH. A German Indologist, whose chief work is *Saṁnyāsa* (Wiesbaden, 1976).

ŚRĀDDHA-KRIYĀ-KAUMUDĪ. A Sanskrit Smṛiti digest by Govindānanda (q.v.), which deals with all the aspects of *Śrāddha.*

ŚRĀDDHA-VIVEKA. A Sanskrit Smṛiti digest by Śūlapāṇi, which deals with *Śrāddha.*

ŚRAUTA-SŪTRA. A part of the *Kalpa-sūtras* (q.v.). See *Vedāṅga* (Kalpasūtras).

ŚRĀVAKĀCHĀRA. A Jaina work in Apabhraṁśa doha by Devasenāchārya (q.v.), which lays down the 'Do's' and 'Don'ts' of the life of a Jaina monk.

ŚRĀVAKĀCHĀRA-DOHAKA. An Apabhraṁśa poem in the Dohā metre by Joindu (q.v.), dealing with the rules of life for the layman.

SREBRYANY, S.D. A modern Russian Indologist, who is associated with the Institute of World Literature; he is engaged in translating Sanskrit classics into Russian.

ŚRIBHĀSHYA. A Sanskrit comm. by Rāmānuja (q.v.) on *Brahma-sūtra,* in which he expounds Vedānta philosphy according to his own theory which is termed *Viśishṭādvaitavāda* or qualified-monism. See *Rāmānuja.*

ŚRICHANDRA. A Jaina Prakrit poet and author of a big epic *Munisuvratasvāmī-charita,* a biography composed in 1135.

ŚRICHANDRA. A Jaina Prakrit poet and author of the *Sanatkumāra-charita* in 8,127 verses, composed in 1157; the story of Sanatkumāra, the Chakravartin, is full of all sorts of romantic and supernatural elements. See *Saṇakumārachariu.*

ŚRĪCHANDRA. An Apabhraṁśa poet and author of *Kathā-kośa* (q.v.) and *Ratna Karaṇḍa-śāstra* (a didactic work in 21 *Sandhis,* which is a detailed exposition of Sāmantabhadra's famous work: *Ratnakaraṇḍa-śrāvakāchāra*); the poet flourished in the 10th or 11th cent. and was a pupil of Vīrachandra of the Kundakunda line of teachers.

ŚRĪCHANDRA. A Jaina Sanskrit writer, who, under Bhojadeva of Dhārā (*c.* 1000-1055), wrote *Purāṇa-sāra* and commentaries on *Padma-charita* of Ravisheṇa and *Mahāpurāṇa* (in Apabhraṁśa) of Pushpadanta.

ŚRĪ-CHANDRAŚEKHARA - VIJAYA - MAHĀRATNĀKARA. A Sanskrit work (1939) by P. Umāmaheśvara Śāstrī, which describes the episodes in the life of Śaṅkarāchārya of

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Kāmakoṭi.

ŚRĪDATTA (fl. between 1200 and 1325). One of the earliest among the mediaeval Maithila writers of Smṛiti digests; styled as Upādhyāya, he is the author of several Sanskrit digests. His *Āchārādarśa* (q.v.) is meant for Śukla Yajurvedins, while the daily duties for Sāmaṿedins are treated in the *Chhandogāhnika*. In the *Samaya-pradīpa* are described the proper times for various observances, while *Pitṛibhakti* and *Śrāddhakalpa* are manuals on Śrāddha rites for the Yajurvedins and Sāmavedins respectively; *Vratasāra* (also called *Vrata-paddhati*) is also ascribed to him.

ŚRĪDATTA. Son of Nāgeśvara Miśra and author in Sanskrit of *Purvaścharaṇa-paddhati* and other works.

ŚRĪDHARA (fl. 9th cent.). A Sanskrit writer on Mathematics and the author of the *Gaṇita-sāra* (q.v.), a work similar to the *Līlāvatī* of Bhāskarāchārya (q.v.); he is also the author of *Pātīgaṇita-ṭīkā*.

ŚRĪDHARA. See *Sirihara*.

ŚRĪDHARA (fl. 11th cent.). A Sanskrit author of *Triśatī*, a work on Mathematics; some scholars identify him with Śrīdhara, the author of *Gaṇita-sāra*.

ŚRĪDHARA (fl. 1132-73). A Jaina Apabhraṁśa poet, who composed three poems : *Pāshaṇāha-chariu* (*Pārśvanātha-charita*; 1132; in 12 *Sandhis* on the life of Pārśvanātha, a Jaina Tīrthaṅkara), *Sukumāla-chariu* (1151; in 6 *Sandhis* on the life of Sukumāla Svāmī, a Jaina saint) and *Bhavisatta-chariu* (in 6 *Sandhis* on the Śrutapañchamī Vrata). The poet belonged to a village near Delhi and was a native of Haryana. His father's name was Golha, while that of his mother was Bīlhā.

ŚRĪDHARA (fl. between 1150 and 1200). A Sanskrit Smṛiti writer, son of Nāgabhartṛi Vishṇubhaṭṭa of Viśvāmitra gotra and author of *Smṛityartha-sāra*, dealing with the usual Dharma-śāstra topics.

ŚRĪDHARA. A modern Sanskrit poet of Kerala, whose *Nāyakabharaṇa*, a Mahākāvya dealing with the exploits of Ettuvittil Pillamar, opponent of King Mārtaṇḍavarmā of Travancore, was serialized in the journal "Saṁskāra-Kerala".

ŚRIDHARA BHAṬṬA (fl. end 10th cent.) A Sanskrit writer on philosophy, who was son of Baladeva and Achchhoka and grandson of Bṛihaspati; he lived at Bhūriśreshṭhi in Dakshiṇarāḍhā (West Bengal) and enjoyed the patronage of one Pāṇḍudāsa. He is the author of a comm. entitled *Nyāya-kandalī* on Praśastapāda's Bhāshya on the *Vaiśeshikasūtra*; the other works referred to by Śrīdhara as his own are no more than mere names for the present. The *Nyāyakandalī* for the first time in the history of the system, gives a theistic interpretation of the *Nyāyavaiśeshika*.

ŚRĪDHARADĀSA. A Sanskrit poet and son of Vaṭudāsa, who was a Mandalika or a governor under Lakshmaṇasena of Bengal. He compiled the *Saduktikarṇāmṛita* (q.v.) a Sanskrit anthology in 1205.

ŚRĪDHARA SVĀMIN (fl. *c.* 1250). A native of Valabhi in Gujarat, who is the author in Sanskrit of learned comms. on : *Bhāgavata-purāṇa* (comm. entitled *Bhāgavata-bhāvārtha-dīpikā*, being the most famous), *Vishṇu-purāṇa* and *Bhagavadgītā*. He flourished a little later than Vopadeva (q.v.).

ŚRĪDHARA-VEṄKAṬEŚA. A Sanskrit court-poet of Shāhjī (r. 1687-1711) of Tanjore, whose poem *Sāhendra-vilāsa* in eight cantos narrates the exploits of Shāhjī and is of great

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historical interest; it has been ed. by Rāghavan. His other poems are: *Dayā-śataka*, *Mātṛibhū-śataka*, *Tārāvalī-śataka*, *Ārtihara-stotra* and *Ākhyāshashṭi*. Known as Ayyāval, he is celebrated in South India for his piety.

ŚRĪ-HARSHA (Harsha-vardhana, Harshadeva). A Sanskrit dramatist and king of Kanauj (606-48). Himself a poet of no mean order, he was a great patron of poets, prominent among them were Bāṇa, Mayūra and Mātaṅga-divākara (qq.v.). Three plays, viz., the *Ratnāvalī*, *Priyadarśikā* and *Nāgānanda* (qq.v.) are ascribed to him; doubts have, however, been raised regarding Harsha's authorship of all these plays, mainly on the strength of a stray remark of Mammṭa in his *Kāvya-prakāśa* and the explanation of the same by some of the commentators; Bāṇa, however, praises his patron Harsha as being endowed with poetic genius. I-tsing (end of the 7th cent.) records that king Śilāditya (i.e., Harsha) verified the story of Bodhisattva Jīmūtavāhana and acted it on the stage; Dāmodaragupta in his *Kuṭṭanīmata* ascribed the *Ratnāvalī* to a royal author.

In comparison with Kālidāsa and earlier dramatists, Śrī-Harsha is much inferior in art and style, there being not much originality, but he has effectively devised the plot in both the *Ratnāvalī* and *Priyadarśikā*; the emotion of love is noble and gay. In the *Nāgānanda*, "Harsha rises in depicting the emotions of self-sacrifice, charity, magnanimity, and resolution in the face of death."

ŚRĪ-HARSHA. Author of the Mahākāvya *Naishadha-charita* (q.v.) and the philosophical treatise named *Khaṇḍanakhaṇḍakhādya* (q.v.). The author, in his own words, was son of Hīra and Māmalladevī and probably fl. in the second half of the 12th cent. during the reign of Vijayachandra and Jayachandra of Kānya-kubja. Indian tradition has recognised the merit of *Naishadha-charita* by placing it to the status of a Mahākāvya and its author by the side of Kālidāsa. A new *Śṛiṅgāra-śataka*, the *Śṛiṅgāra-hārāvalī*, attributed to Śrī-Harsha has recently been pub. for the first time by the Rājasthāna Purātana Granthamālā.

ŚRIJĪVA NYĀYATIRTHA. A modern Sanskrit writer of short plays and farces; his *Sāmya-sāgarakallola* is a farce.

ŚRĪKAṆṬHA-CHARITA. A Sanskrit epic in 25 cantos, by Maṅkha (q.v.), a Kashmirian poet of the 12th cent., describing the tale of the overthrow by Śiva of the city of Tripura.

With prayers and benedictions and descriptions of the good and the bad (cantos i-iii), it describes Kailāsa and its master (iv-v), the spring (vi), the usual sports, swinging, plucking flowers in the woods and mixed bathing (vii-ix). Then follow the equally usual descriptions of the dusk, the rising of the moon, and allied topics until in xviii-xxi there are more martial exploits; after the usual confusion, the hosts of Śiva are marshalled. The Daityas are confounded (xxii) the battle fought and Tripura burnt [xxiii-xxiv). Then by a happy transition, Maṅkha describes the only part of the poem worth reading (xxv). The last canto, which is of some historical and literary interest, throws light on the way in which compositions of learned scholars found publicity in those days.

ŚRĪKAṆṬHA ŚĀSTRĪ (fl. 19th cent.). A Sanskrit scholar, who belonged to Chāmrāja Nagar near Mysore. He had his higher education in grammar, logic and Vedānta in Mysore. He was the author of a useful primer on Sanskrit grammar called *Dhāturūpa-prakāśikā*. An interesting literary attempt of his is the tr. of *Arabian Nights* into Sanskrit, which is not extant today.

ŚRĪKARA (fl. probably 9th cent.). A Sanskrit

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writer on Dharma-śāstra, whose name has come only from quotations.

ŚRĪKARAṆA. A Sanskrit work on astronomy in 12 chapters; the author is unknown.

ŚRĪKṚISHṆA-CHAITANYA-CHARITĀMṚITA. See *Chaitanya-charitāmṛita.*

ŚRĪKṚISHṆA-SANDARBHA. See *Bhāgavata-sandarbha.*

ŚRĪKṚISHṆA ŚARMĀ. A modern Sanskrit writer, who tr. a Malayalam drama *Sandhyā* into Sanskrit.

ŚRĪKṚISHṆA SEMVĀLA. A Sanskrit poet, whose chief works are : *Indirā-kīrti-śatakam* (1976), *Himādriputrābhinandana-kāvyam* (1980) and *Pīyūsham.*

ŚRĪKṚISHṆA TARKĀLAṄKĀRA (fl. 18th cent.). A Sanskrit author of *Dāyakrama-saṅgraha,* a work on Dharma-śāstra.

ŚRĪKUMĀRA (fl. 16th cent.). A native of Kerala in South India, protégé of king Devanārāyaṇa and author in Sanskrit of *Śilpa-ratna* (q.v.), a work on Art.

ŚRĪLAṄKA. See *Śīlaṅkāchārya.*

ŚRĪMANA MIŚRA (fl. 15th cent.). A Sanskrit writer on grammar and author of commentaries on all the three classical works of the Bengal school of Pāṇini, viz., *Nyāsa, Anunyāsa,* and *Tantra-pradīpa.*

ŚRĪNĀTHA ŚĀSTRĪ HASURKAR. A Sanskrit writer, who wrote in prose on Pṛithvirāja, Śivājī and Rāṇā Pratāp, in a series devoted to heroes of India (Bhārata-vīra-ratnamālā, Indore, 1920, 1922);his *Sikha-guru-charitāmṛitam* (1933) deals with the Sikh Gurus. In the series : "Bhārata-sādhu-ratnamālā", he gives prose biographies of Buddha, Vardhamāna, Śaṅkarāchārya, Vallabhāchārya and Rāmadāsa. He wrote *Rājasthana-satī-navaratnahāra* and *Mahārāshṭra-satī-navaratnahāra* on notable women of these two regions. His *Sindhu-kanyā* (1983; which received the Sahitya Akademi Award) is a novel, written in a chaste classical style, using the stream-of-consciousness technique. His another smaller work : *Pratijñāpūrti* is also written in the same style.

ŚṚIṄGĀRA-PRAKĀŚA A Sanskrit work in 36 chapters by Bhoja (q.v.), which is the largest known work in Sanskrit poetics and has been drawn on by Hemachandra and Śāradātanaya (qq.v.). The first eight chapters are devoted to grammatical technicalities and the theory of Vṛitti, the ninth and tenth deal with faults and merits of thought and expression; the next two with Mahākāvya and drama respectively, while the last twenty-four treat of Rasas. The work suggests that Bhoja looked upon Śṛiṅgāra as the only Rasa, though he speaks of eight Rasas.

ŚṚIṄGĀRA-RASĀSHṬAKA. A Sanskrit poem in only 8 erotic stanzas, attributed by some to Kālidāsa.

ŚṚIṄGĀRA-SAPTAŚATĪ. Same as *Gāthā-saptaśatī* (q.v.).

ŚṚIṄGĀRA-ŚATAKA. See *Śataka-traya.*

ŚṚIṄGĀRA-TILAKA. A Sanskrit poem, ascribed by some to Kālidāsa (q.v.); it consists of 23 verses, which are attractive pictures of love. The poet, while praising his beloved, mostly condemns her for her hard-hearted nature. The verses have some merit but nothing about authorship can be stated definitely.

ŚṚIṄGĀRA-TILAKA. See *Rudrabhaṭṭa.*

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ŚṚIṄGĀRA-TILAKA. See *Rāmabhadra Dīkshita.*

ŚṚIṄGĀRA-VAIRĀGYA-TARAṄGIṆĪ. A Sanskrit poem by Somaprabhāchārya (q.v,), which, in 46 stanzas, utilises the device of Ślesha for two simultaneous themes. It deals with the disadvantages of the company of women and the advantages of leading a life of detachment.

ŚRĪNIDEŚA PRASĀDA PĀṆḌEYA. A modern Sanskrit writer, whose *Bhāratīya-Kāṅgresasyetihāsaḥ* is a history of the Indian National Congress.

ŚRĪ NĪLAKAṆṬHA ŚĀSTRĪ (fl. 20th cent.). A Sanskrit writer of Trivandrum, whose *Yiśucharitam*, in prose, treats of the life of Jesus Christ.

ŚRĪNIVĀSA (fl. 18th cent.). A Sanskrit writer of Śrīvatsagotra and author of *Ānanda-raṅgachampū* (treating of the life of Ānandaraṅga and also discussing political affairs of contemporary Deccan and Karnāṭaka as well as the Anglo-French conflicts) and *Śṛiṅgāra-chandrikā* (a Bhāṇa type of drama).

ŚRĪNIVĀSA (fl. 2nd half of 18th cent.). A Sanskrit writer and author of *Rāgatattvavibodha* (or-*bodha*), a musical work based on *Saṅgīta-pārijāta* (q.v.) of Ahobila. The author fixes the positions of his *śuddha* and *vikrita svaras* with the help of the sounding string of the Vīṇā. He also gives interesting details about the *Śrutisvaras* and the *Mūrchhanās.*

ŚRĪNIVĀSACHĀRI, P.N. A modern scholar, whose chief work is : *The Philosophy of Viśishṭādvaita* (Adyar, 1943).

ŚRĪNIVĀSĀCHĀRYA (1848-1914). A Sanskrit writer, whose *Śrī-Kṛishṇalīlāyita* in prose deals with the life and sports of Kṛishṇa.

ŚRĪNIVĀSA DĪKSHITA (fl. 2nd half of 16th cent.). A minister of the Nāyakas of Gingee (South India), also called Ratnakheṭa, and a prolific Sanskrit writer, of whose 18 dramas, 60 kāvyas, and 7 works on poetics, *Śrīkaṇṭha-vijaya* (a kāvya, describing the deeds of Śiva), *Bhaishmī-pariṇaya* (a champū on the marriage of Rukmiṇī), *Bhaimi-pariṇaya* (a drama on the marriage of Nala and Damayantī), *Bhāvanā-purushottama* (an allegorical drama, composed at the instance of Sūrappa Nāyaka, the ruler of Gingee), *Kāvya-kaumudī* (or *Ratnabhūshaṇa*) and *Kāvya-sāra-saṅgraha* (comprising three parts: *Kāvya-lakshaṇa*, *Varṇa-saṅgraha* and *Subhāshita-saṅgraha*); the last two works on poetics, are prominent.

ŚRĪNIVĀSAGOPĀLĀCHĀRYA, T. A scholar, whose chief work is the ed. of *Prākṛitamaṇidīpa* of Appayya Dīkshita (Mysore, 1953).

ŚRĪNIVĀSA ŚARMĀ, S. A modern Sanskrit poet, who has many short poems to his credit.

ŚRĪNIVĀSA ŚĀSTRI. A modern Sanskrit novelist, whose chief works are: *Chandramahīpati* and *Sūryaprabhā* (or *Vaibhava-piśāchikā*; 1968).

ŚRĪNIVĀSAN, DORIS (Mrs.). A modern American Indologist, whose study is on the cow in the Veda (*Concept of Cow in the Ṛigveda*) as also on the *Ṛigveda* verses currently used in rituals in India; she has written on the daily Gāyatrī-japa of the Brāhmaṇas. She at present teaches in the George Mason University.

ŚRĪPĀDA KRISHṆAMŪRTI ŚĀSTRĪ. A

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well-known Telugu poet, who composed in 9 cantos a Sanskrit kāvya : *Rājendra Prasādābhyudaya* (1960), dealing with the life of the first President of the Indian Republic.

ŚRĪPADA ŚĀSTRĪ HASURKAR (fl. 1st half of 20th cent.). A Sanskrit writer, who wrote in prose on Pṛithvīrāja, Shivājī and Rāṇā Pratāp, in a series devoted to heroes of India (Bhārata-vīra-ratnamālā, Indore, 1920, 1922); his *Sikha-guru-charitāmṛitam* (1933) deals with the Sikh gurus. In the series: Bhārata-sādhu ratnamālā, he gives prose biographies of Vallabhāchārya and Rāmadāsa.

ŚRĪPATI (fl. 11th cent.). Son of Nāgadeva and grandson of Bhaṭṭa Keśava, he is the author in Sanskrit of Dhīkoṭī (q.v.; *Dhīkoṭī-karaṇa* or *Dhīkoṭī-grahakaraṇa*), *Dhruva-mānasa*, *Siddhānta-śekhara* (q.v.; all on astronomy) and *Gaṇita-tilaka* (q.v.; on mathematics).

ŚRĪ PŪRṆĀNANDA-CHARITAM. A Sanskrit work (1953) in 50 chapters, which treats of the life of Purṇānanda, a saint of Vidarbha in Mahārāshṭra.

ŚRĪ RĀDHĀKṚISHṆA-PRABHĀ or 'Divinity in Man'. A Sanskrit work (1970) by G.J. Somayājī. which highlights aspects of life and thought of Dr S. Rādhākṛishṇan, the second President of India.

ŚRĪRĀMA DESIKAN. A Sanskrit writer, who has pub. Sanskrit tr. of the Tamil classic, *Tirukkural* and has also tr. several Tamil poems of Subramania Bhārati into Sanskrit under the title *Bhāratiyār Kāvya-Sanskṛitānuvādaḥ* (1963).

ŚRĪŚAILA DĪKSHITA TIRUMALĀCHĀRYA (1809-77). A Sanskrit writer, whose chief works are : *Śrī-Kṛishṇābhyudaya* (in exquisite prose; the whole story of Kṛishṇa is narrated in two parts), *Bhrānti-vilāsa* (1877, an adaptation of Shakespeare's *Comedy of Errors*) and an exposition of *Śrībhāshya*. He also wrote two travelogues : *Kāverīgadya* (describing the author's pilgrimage to the source of the river Kāverī in Coorg) and *Pravāsa-Varṇana* (description of his travel to different parts of India).

ŚRIŚAILA DIKSHITAR (1809-77). A Sanskrit writer, also known as Tirumalāchārya; his chief works are: *Śrīkṛishṇābhyudaya* (in exquite prose, the whole story of Krishṇa is narrated in two parts), *Bhrānti-vilāsa* (1877, an adaptation of Shakespeare's *Comedy of Errors*) and an exposition of *Śrībhāshya*.

ŚRIŚAILA TĀTĀCHĀRYA (d. 1925). A Sanskrit writer of Kāñchi, whose chief works are: *Durgeśanandinī* and *Kshatrīya-ramaṇī*, trs. of Bengali novels.

ŚRIŚAILA TĀTĀCHĀRYA. See *Tātāchārya, D.T.*

ŚRĪ ŚAṄKUKA. See *Śaṅkuka*.

SṚISHṬIDHARA (fl. 15th cent.). Author in Sanskrit of a comm. on *Bhāshā-vṛitti*, which in itself is a comm. on the *Ashṭādhyāyī*.

ŚRĪ-ŚRĪRĀMAKṚISHṆA - KATHĀMṚITAM. A Sanskrit rendering (Pt. I, Calcutta, 1976) of the spiritual talks in Bengali of Śrī Rāmakṛishṇa Paramahaṁsa, recorded by Maheśa Nātha Gupta, a close disciple of the saint.

ŚRĪ UPANISHAD BRAHMENDRA SARASVATĪ (fl. early 19th cent.). A saintly figure, who wrote comms. in Sanskrit on all the 108 *Upanishads*; besides these, he is the author of works like the *Bhagavadgītā-bhāshya*, *Paramādvaita-siddhānta-paribhāshā* and *Tattva-siddhānta-vṛitti*.

ŚRĪVALLABHA (fl. *c.* 1125-50). A Sanskrit

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writer and probably a native of Mithilā; he was a stalwart of the Navya-nyāya school. Besides a comm. on the fifth chapter of the *Nyāya-sūtra* (q.v.), he wrote *Nyāya-līlāvatī*, briefly called *Līlāvatī* (q.v.); *Īśvara-siddhi* is also attributed to him.

ŚRĪVALLABHA PĀTHAKA (fl. 16th cent. ?). A Jaina Sanskrit poet, whose *Vijayadeva-māhātmya* deals with the life of Vijayadeva Sūri.

ŚRĪVARA (fl. 2nd half of 15th cent.). A Sanskrit writer and a pupil of the Kashmirian Jonarāja (q.v.). Besides the *Jaina-rājataraṅgiṇī* (q.v.), he wrote *Subhāshitāvalī*, where he quotes more than 380 poets; his *Kathā-kautuka* (q.v.) is an adaptation in 15 cantos of the Persian poem *Yusuf wa Zuleikhā* by Jāmī, its last canto being dedicated to Śiva.

ŚRĪVARA VIDYALAṄKĀRA BHAṬṬĀ-CHĀRYA. A Sanskrit poet of Raṅgpur, who composed in 12 cantos *Vijayinī-kāvyam* (Calcutta, 1902) in praise of Queen Victoria.

SRIVASTAVA, I. A scholar, who has pub. a monograph: *The Dhrupada* (1977).

ŚRĪVATSA (fl. probably 11th cent.). A Sanskrit writer on philosophy and author of the *Līlāvatī*, a comm. on Praśastapāda's *Padārtha-dharma-saṅgraha*. See *Udayana*, *Śrīdhara Bhaṭṭa*, *Vyomaśekhara*.

ŚRUTABODHA. A Sanskrit work on prosody, ascribed to Kālidāsa, Vararuchi or to Ajitasena; in it the descriptive verses are themselves illustrations of the metres concerned.

ŚRUTAKĪRTI (fl. early 16th cent.). A Jaina Apabhraṁśa poet, who was the author of *Harivaṁśa-purāṇa* (a Jaina version of the *Mahābhārata* in 44 *Sandhis*), *Paramashṭhi Prakāśa Sāra* (a religious work in 7 *Sandhis*) and *Yoga-Śāstra* (2 Pts. : 1st Pt. in 64 *Sandhis* and 2nd Pt. in 7 *Sandhis* ; on Yoga and condemnation of social evils rampant in Jaina monastic order).

ŚRUTASTHAVIRA. Supposed author of the *Āvassaya* (q.v.).

ŚRUTIKĀNTA ŚARMĀ. A modern Sanskrit writer, whose chief works are: *Laghu-nibandha-maṇimālā* and a Sanskrit prose version (1966) of Harabans Singh's biography of Guru Govindasiṁha.

STAAL, FRITS. A modern American Indologist, who is interested in schools of Vedic recitation. His thesis was : 'Vedānta and Neo-Platonism' (1961). He has brought out a *Pāṇini Reader*. His monumenta work, *Agni, the Vedic Ritual of Fire* (2 vols., 1984 ; with two cassettes) is a detailed study of the world's most ancient rituals.

STACHE-ROSEN, VALENTINA (1925-80). A German Indologist, who came from a family of orientalists. She worked on Buddhist Sanskrit manuscripts, which had been deposited at the Berlin Academy of Sciences. She obtained a doctorate from Goettingen University on *Vinayavibhaṅga* of the Saravāstivādin ; later pub. in 1959. Her second pub. was *Das Sangītasūtra und sein Kommentar Sangitiparyāya* (2 vols., Berlin 1968). She also prepared another work : *Das Upali-pariprichchhasūtra*. While in India, she took interest in Indian history of culture, folklore, and folk-art. She wrote several papers on shadow plays, show theatre, temples, etc. She was fascinated by the colourful religious ceremonies of Kerala and she prepared a good deal of documentation in pictures and texts. Her chief contribution, for which she would be remembered, is, however, *German Indologists* (Max Mueller Bhavan, New Delhi, 1981), which is an authentic study of the

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contributions made by German scholars, past and living, to Indology, together with a general survey of the work done in various fields. She died of cancer, shortly after her return to Europe.

STACY, R.H. A modern Indologist, whose chief work is : *India in Russian Literature* (1985).

STAËL-HOLSTEIN, ALEXANDER WILHELM BARON VON (1877-1937). A Russian scholar, whose chief works are the editing of *Kaśyapa-parivarta* (Shanghai, 1926; a good example of the way a synoptic edition has to be planned) and of Sthiramati's comm. (Peking, 1933).

STASIAK, STEFAN. A modern Polish Indologist, whose chief sphere of interests was philosophy, especially the Indian logic; he died in London. He ed. critically the report of Krzysztof Pawlowski, a Polish traveller to India and tr. Sanskrit aphorisms into Polish.

STAVISKY, V.Y. A Russian Indologist, who in his Russian work: 'Kushan Bactria—Problems of History and Culture' (1977) discusses new data about close historical and cultural ties between Ancient India and Central Asia.

STCHERBATSKY, THEODOR (1866-1942). A Russian Indologist, whose most important work concerns epistemology of the later Buddhist authors Dharmakīrti and Dharmottara. In 1903, he pub. a Russian tr. of Dharmakīrti's *Nyāyabindu* and Dharmottara's *tīkā*. This was followed by a study of the main concepts of the Buddhist epistemological school, pub. in Russian in 1909 and in German tr. in 1924 and 1926. Both works appeared in new and enlarged version in English in two volumes of *Buddhist Logic* (1930-32) under the Bibliotheca Buddhica Series; the 13th volume in this Series was the tr. of the first chapter of the *Madhyāntavibhaṅga* (1936). *His Central Conception of Buddhism* (1923, reprinted in 1974) and *Concept of Buddhist Nirvāṇa* (1927) deal with Buddhist philosophy. Several of Stcherbatsky's Russian articles have recently been pub. in Eng. tr. : *Papers of Th. Stcherbatsky* (Calcutta, 1969) and *Further Papers of Stcherbatsky* (1971). A special collection of articles in Russian has been dedicated to his works: 'Indian Culture and Buddhism' (1972).

STEDE, W.F. (1882-1958). A German Indologist, whose chief works are: ed. of *Chullaniddesa*, German tr. of *Petavatthu*, *Pali-English Dictionary* (with Rhys-Davids), ed. of *Sumaṅgala-vilāsinī* and List of Padas of *Theragāthā* and *Therīgāthā* (1927).

STEIN, SIR MARC AUREL (d. 1943). A Hungarian Indologist, who was Professor of Sanskrit Language and Literature in 1888 in the University of Budapest. He was one of those who brought manuscripts of Indian works from Eastern Turkestan. Stein's chief works are : the Eng. tr. and ed. with critical notes of Kalhaṇa's *Rājataraṅgiṇī*, *Ancient Khotan* (Oxford, 1907) and Ancient Geography of Kashmir. His detailed report of explorations in Central Asia and Westernmost China in 1906-8 appeared in 1921 under the title *Serindia* (5 Vols., reprint 1981).

STEIN, OTTO (1893-1942). An Austrian, later Czech Indologist, who studied under H. Swoboda and M. Winternitz. After obtaining a doctorate, he was appointed Reader in 1922. In 1930, he succeeded Winternitz, but being a Jew, he was deprived of his professorship in 1938, after the German occupation of Prague. His major work is *Kauṭilya and Megasthenes* (Vienna, 1922). A considerable study : *Arthaśāstra und Śilpaśāstra* appeared in four parts in the journal "Archiv Orientalni" (1935-38) ; these essays were preliminary studies for larger projects which he had

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in view. One of these projected works was on Indian Geography. He wrote some 30 papers between 1922 and 1938 ; one of his latest papers was "India between the Cultures" (1938). Stein prepared to emigrate to England in 1938, when the outbreak of World War II destroyed his hopes. In 1941, he was deported to a concentration camp for Jews at Lodz, where he and his wife died in 1942.

STEINKELLNER, ERNST. A modern Austrian Indologist, whose chief works are: Dharmakīrti's *Hetubinduḥ* (text restored from Tibetan and expounded; 2 Vols., Wien, 1967), the Svārthānumāna section of Dharmakīrti's *Pramāṇa-viniścaya* (Wien, 1973) and *Verse-Index of Dharmakīrti's* Works (Tibetan Versions; Wien, 1977). He also wrote articles on Dharmakīrti's philosophy. In his Institute of Tibetan and Buddhist Studies (established in 1973 in the Vienna University) he does research on the Buddhist philosophy. He is at present engaged in the study of Buddhist epsitemology and logic as also on the Mādhyamaka school.

STEINTHAL, PAUL. An Indologist, whose chief works are the ed. of *Udāna* (London, 1885) and of a part of the *Jñātādharmakathāḥ*, an Aṅga text.

STENZLER, FRIEDRICH (1807-87). A German-speaking Swedish Indologist, who obtained his doctorate on two chapters of *Brahma Vaivarta Purāṇa* (Berlin, 1829). After translating the *Sāvitrī* episode of the *Mahābhārata*, he brought out an ed. of *Raghuvaṁśa*, with Latin translation. In 1833 he was appointed Associate Professor of Oriental Languages in Breslau ; full Professor in 1847. He also ed. *Kumārasambhava* (1838), *Mṛichchhakaṭika* (1847) and *Meghadūta* (1874). In 1847, he brought out in German "On the Origin of Sanskrit Lexicography".

In later years, Stenzler devoted himself to Dharmaśāstra studies. His works (in German) are : "Specimen of the criminal law of ancient Indians" (Breslau, 1842), and ed. and tr. of Yājñavalkya's *Smṛiti* (1949). He wrote a concise survey of Indian literature on legal matters and wrote on Indian ordeals. Stenzler stressed the importance of Vijñāneśvara's comm. *Mitākṣharā* in the interpretation of Indian law. By comparing Manu with Yājñavalkya, he laid the foundation for comparative studies in Indian law He pub also with German tr. *Āśvalāyana-gṛihya-sūtra* (1864), ed. *Pāraskaragṛihya-sūtra* (1876); in 1886 he pub. a glossary to the *Grihyasūtras* of *Āśvalāyana*, *Pāraskara*, *Śāṅkhāyana* and *Gobhila*. He also contributed an article on the history of Indian medicine.

The greatest contribution Stenzler made to Sanskrit studies in Germany was through his grammar, *Elementarbuch der Sanskrit Sprache* (Sanskrit Grammar), the 1st ed. of which appeared in 1868. Four other editions followed in Stenzler's lifetime, the 17th ed. was printed in 1980.

STERNBACH, LUDWIK. A modern Indologist, who is interested in the study of law. During the Second World War, he lived in Bombay and after that in New York. In the seventies he went to Sorbonne, College de France, Paris. His chief works are: *Chāṇakya-rājanīti* (Adyar, Madras, 1963), *Juridical Studies in Ancient Indian Law Texts* (2 Vols., 1965-67), *Gaṇikā-vṛitta-saṅgraha* (Hoshiarpur, 1953), a mammoth anthology of *Subhāshitas*—the *Mahāsubhāshita-saṅgraha* (4 Vols.), *the Kāvya-portions in the Kathā Literature* (3 Vols., 1971-76), *The Mānava-dharma-śāstra I-III and the Bhavishya-purāṇa* (Varanasi, 1974), *Revised Supplement to O. Böhtlingk's Indische Sprüche* (Torino, 1974), *Subhāshita, Gnomic and Didactic Literature* (Wiesbaden, 1974), *A Descriptive Catalogue of Poets quoted in Sanskrit Anthologies and Inscriptions* (Wiesbaden, 1978), *Verses Attributed to Murāri* (Lucknow, 1978), and *On the Influence of Sanskrit*

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Gnomic Literature of Old Java and Bali (Torino, 1978).

STEVENSON, J. An English Indologist, whose chief works are: ed. and Eng. tr. of *Sāmaveda* (1842, new ed. 1906), of some portions of the 1st Ashṭaka of *Ṛigveda* (1850; in collection), and ed. of *Kalpasūtra* of Bhadrabāhu.

STEVENSON, SINCLAIR (Mrs.). An Indologist, whose chief works are : *The Heart of Jainism* (1915), *Notes on Modern Jainism* (Oxford, 1910) and *The Rites of Twice-Born.*

STHĀNAṄGA. See *Aṅga.*

STHĀNUDATTA SHĀSTRĪ. A modern scholar, who wrote comms. on *Kāvya-prakāśa* and *Naishadha-charita*.

STHIRAPHONG VARNA POK. A Thai scholar, who has tr. into Thai the selections from works like the *Paddhati* of Śārṅgdhara, Bhartṛihari's *Śatakatraya*, the *Subhāshitaratnakośa* of Vidyākara, the *Subhāshitāvali* of Vallabhadeva and the *Amaruśataka.*

STHŪLIBHADRA KATHĀ. An Apabhraṁśa poem, which is a part of *Kumārapāla-pratibodha* (q.v.), composed by Somaprabhāchārya (q.v.).

The poem glorifies the importance of the life of continence or *Brahmacharya*. Sthūlībhadra, the eldest son of Śakaṭāra, a minister at the court of Nanda at Pātaliputra, reaches the palace of Kośā, a courtesan, and seeing her beauty, spends 12 long years with her, leading a lascivious life. When Śakaṭāra dies, the Rājā wishes to appoint the minister's second son as his minister, but the younger brother declines the offer, saying that a concurrence with his elder brother is desirable. Accordingly a message is despatched to Sthūlibhadra, who leaves the company of Kośā and is initiated by a Jaina monk, Āchārya Sambhūti. Sthūlibhadra practises austere penance and when he returns to the house of Kośā, the latter has no longer any spell over him. He continues to lead a life of *Brahmacharya.* Here ends the story.

STIETENCRON, HEINRICH VON (1933-). A German Indologist, whose chief works are : *Indische Sonnenpriester: Sāmba und die Śakadvīpyīya Brāhmaṇa* (Wiesbaden, 1966) and *Gaṅgā und Yamunā* (Wiesbaden, 1972).

STOTRĀVALĪ. A Sanskrit poem by Utpaladeva (q.v.), composed in *c.* 925. It consists of a series of 20 short hymns in honour of Śiva, "some mere invocations, some more elaborate, but none of outstanding merit."

STRANDBERG, ELISABETH. A modern Danish Indologist, who is in the Department of Indology, University of Copenhagen, Denmark. Her chief work is : *The Modi Documents from Tanjore in Danish Collections* (ed., tr. and analysed ; 1983). She has also pub. articles on V. Fausboll and the missionary Chr. F. Schwartz (1980).

STRAUSS, OTTO (1881-1940). A German Indologist, who, under the guidance of Hermann Oldenberg wrote his thesis (in German) : "Brihaspati in Veda", in which he described Bṛihaspati as a god of priests and not a nature or moon god. Strauss went to Kiel, where he assisted Deussen, who was almost blind. Together they brought out (in German) "Four Philosophical Texts of *Mahābhārata*", in which it is shown that there are two trends of ethical thinking in the epic : *Pravṛitti* (activity and affirmation) and *Nivṛitti* (passivity and negation). According to the former, man can strive to better his lot, his main aim is happiness, while the latter stresses the impermanence of all worldly goods and aims at liberation of the soul. The synthesis of both trends is found in the *Bhagavadgītā.*

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In 1911, Strauss qualified as a university professor with his thesis (in German) : "Ethical Problems in the *Mahābhārata*". In 1913, he became Professor of Comparative Philology at Calcutta University. During his internment in Ahmednagar on account of World War I, he learnt Russian and tr. Stcherbatsky's Theory of Cognition and Logic according to the teachings of Later Buddhists (1926).

After his return to Germany, Strauss first went to Kiel and later, in 1928 to Breslau University. In 1935, Strauss, a Jew by birth, was removed from office on account of Nazi racial laws. He emigrated to Holland.

Strauss wrote papers on Indian Ethics and on the history of Sāṅkhya. In the field Nyāya-Vaiśeshika system, he tr. *Kārikāvalī* of Viśvanātha, with the comm. *Siddhāntamuktāvali* (1922). He also wrote on the philosophy of Language as also on Mīmāṁsā.

His best known work is his *Indische Philosophie* (1925), which is on the development of philosophical thought in the Vedic literature, on later philosophical systems and on Buddhism and Jainism. He also intended to write two more treatises, one on the thoughts of present day India, and one on the importance of Indian ideas for the West. He felt that Indology should not only delve into the past, but take the present into consideration as well. In this context, he wrote a short paper on Mahātmā Gāndhi.

STRONG, D.M. An English Indologist, whose chief works are : ed. of *Mahābodhi-vaṁsa* (1891) and Eng. tr. of *Udāna* (London, 1902).

STUTLEY, MARGARET. A British Indologist, whose chief works are : *Ancient Indian Magic and Folklore*, *The Illustrated Dictionary of Hindu Iconography* (1985), *Hinduism : the Eternal Law* (1985) and *A Dictionary of Hinduism : its Mythology, Folklore and Development 1500 B.C.—A.D. 1500* (rev. ed. 1985; with James Stutley).

STUTTERHEIM, W. A Dutch Indologist, whose chief works are: *Rāma-Legenden und Rāma-reliefs in Indonesien* (2 Vols., Münich, 1924) and *Indian Influences in Old-Balinese Art* (London, 1935).

SUALI, L. An Italian Indologist, whose chief work is tr. of *Shaḍ-darśana-samuchchaya* (Florence, 1904).

SUBANDHU. A Sanskrit writer and author of *Vāsavadattā* (q.v.), which must have been composed before 608-9 as it is referred to by Jinabhadra in a Bhāshya finished in that year; he is thus an older contemporary of Bāṇa. His *Vāsavadattā* is a *kathā* of love and romance, comparable to Bāṇa's *Kādambarī*, with whom he shares all the merits and defects of the prose form.

SUBBARĀMA PATTAR, P.S. A prominent Sanskrit short story writer from Kerala, whose chief stories are : *Ābhīrakumāraḥ* (Cowherd ; 1961 ; on the story of a Sanskrit teacher, who realizes the importance of practical use of Sanskrit and starts studying Āyurveda), *Uñchchhavṛittiḥ* (Gleaner ; 1963), *Manjulā* (1964) and *Suvarṇa Pushpam* (Golden Flower ; 1972 ; on the Tulasi plant). He wrote *Varta* (Trichur, 1954), dealing with the subject of economics, commerce, agriculture and animal husbandry. He also wrote Sanskrit essays.

SUBBARAO, B. An Indian scholar, whose chief works are: *The Stone Age Cultures of Bellary* (Poona, 1948) and *The Personality of India* (2nd ed., Baroda, 1958).

SUBBĀ RĀO, Y. A Sanskrit writer of Banga-

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lore, who started expounding a new view about the nature of Avidyā in Advaita. His work *Mūlavidyānirasa* (Bangalore, 1929) refutes the possibility of a positive causal nescience and later when he assumed the name Sachchidānanda Sarasvatī, he followed it up with a new gloss, the *Sugama* on the *Adhyasabhāshya* of Śaṅkara (Hole Narasipur, 1955).

SUBHADRĀ (1844-1921). A lady writer of the Cochin royal family, who composed several *stotras* in Sanskrit including *Saubhadrastava*; she is also called Ikku Ammā.

SUBHADRĀ-DHANAÑJAYA. Sea *Kulaśekhara.*

SUBHADRA JHĀ. A Sanskrit scholar, whose chief works are : pub. of *Kāṇva-saṁhitā-bhāshya-saṅgrahaḥ* (jointly with Vrajavallabha Dviveda), Eng. tr. of Pischel's *Grammatik der Prākrit Sprachen*, *Songs of Vidyāpati* (a new collection of Vidyāpati's Poems; Varanasi, 1954) and Eng. tr. of 3rd Vol. of Winternitz's *History of Indian Literature* (Pt. I; on Classical Sanskrit Literature, 1963; revised ed., Delhi; 1977; Pt. II Scientific Literature).

ŚUBHAṄKARA (fl. 15th cent.). A Bengali Sanskrit writer, son of Śrīdhara and Subhadrā; he is the author of *Saṅgīta-dāmodara* (q.v.), a work on music.

ŚUBHAŚILA GAṆI (fl. 15th cent.). A Sanskrit author of *Pañchavarga-nāma-saṅgraha* (a lexicon based on Hemachandra's *Abhidhāna-chintāmaṇi*; q.v.) and *Uṇādī-nāmamālā.*

SUBHĀSHITA-MUKTĀVALĪ. See *Sūktimuktāvalī.*

SUBHĀSHITANĪVI. A Sanskrit didactic poem, like Bharṭrihari's *Nītiśataka*, by Veṅkaṭanātha (q.v.). Consisting of 144 verses in diverse metres, it is symmetrically divided into 12 *Paddhatis* of 12 verses each, dealing with the topics of pride, wickedness, servitude, nobility, tranquillity, etc.

SUBHĀSHITA-RATNAKOŚA. The earliest Sanskrit anthology in 525 stanzas (arranged in sections), compiled by Vidyākara (q.v.) of Bengal. It contains the same material as the other anthologies: verses on a wide variety of subjects, love and other passions, the conduct of life, practical wisdom, and moral and political maxims. It differs from some other anthologies only in having one section devoted to Buddha and another to Avalokiteśvara. None of the poets in this collection flourished later than *c.* 1000. Among the royal poets revealed by this anthology may be mentioned Yaśovarman of Kanauj, Jayāpīḍa and Avantivarman of Kashmir, and Vākpatirāja II of Dhārā; among the latest authors are Mayūra, Vākpatirāja and Rājaśekhara. It also quotes certain poets, not known from any other source, e.g., Vallaṇa and Buddhākaragupta. It was at first ed. in 1912 from an incomplete manuscript under the assumed title of *Kavīndravachana-samuchchaya* by F.W. Thomas; later Gokhale and Kosāmbī ed. the full script under the title *Subhāshita-ratnakośa.*

SUBHĀSHITA-RATNA-SANDOHA. "Collection of Jewels of Happy Sayings". A Sanskrit poem, composed by Amitagati (q.v.), a Jaina poet, in 994.

It consists of 32 chapters and touches on the various aspects of Jaina ethics, with an obvious polemical attitude towards Brahmanical speculations and practice. "As usual, women are assailed readily (vi), and *hetairai* have a whole chapter to themselves (xxiv). The Āptas, the perfect men of Jainism, are described (xxviii) and the Brahmanical gods are denied the right to rank with them because they lust after women, indulge in

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drink, and are devoted to the world of sense." —*Keith, HSL, 240.*

SUBHĀSHITĀVALĪ. A Sanskrit anthology (prior to 1160) of Vallabhadeva; in its present form, however, the text is not earlier than the 15th century. It consists of 3527 stanzas in 101 sections (*Paddhatis*); according to Peterson, the number of poets cited is about 360. The author, a Kāshmirian, has mostly drawn on works from the North. Its verses are on a wide variety of topics including love, conduct of life, natural scenery and seasons, worldly wisdom and witty sayings. It preserves from oblivion a number of Kashmirian poets.

SUBHĀSHITĀVALĪ. Another Sanskrit anthology of the same name, attributed to Śrīvara, a pupil of Jonarāja; it cites from more than 380 poets.

SUBHAṬA (fl. 13th cent.). A Sanskrit dramatist and author of the *Dūtāṅgada* (q.v.), a shadow-play, which was enacted in the reign of king Tribhuvana-pāla-deva of Anhilvid in about 1243 during the festival held in commemoration of the restoration of a Śiva's temple at Somanātha. Subhaṭa is highly praised by Somadeva and Namisādhu (qq.v.).

SUBODHA CHANDRA PANTHA. A modern Sanskrit poet, whose *Jhānsīśvarī-vīra-charita* (Allahabad, 1982) deals with the life-history of the queen of Jhansi, Rani Lakshmī Baī (1835-58).

SUBODHĀLAṄKĀRA. A Pali work on poetics by Saṅgharakkhita (q.v.).

SUBRAHMANIAN, N.S. A modern scholar, who is known for his work : *Encyclopaedia of the Upanishads* (1985).

SUBRAHMANIAN, V.K. A modern scholar, whose chief work is the ed. of *Saundaryalaharī* (q.v.).

SUBRAHMAṆYA. A Sanskrit scholar, who ed. the 108 *Upanishads* in Telugu character (1883).

SUBRAHMAṆYA IYER, M.V. A Sanskrit writer, in whose chief work *Bhārata-vadhu-vishada* (1925-26), the author bemoans the decay of the fine traditions of India.

SUBRAHMANYA IYER, N. A Sanskrit scholar, whose chief work is *The Concept of Tapas in Vālmīki Rāmāyaṇa* (Madras, 1976-77).

SUBRAHMAṆYA ŚARMĀ, Y. (fl. Ist half of 20th cent.). An Advaitic Sanskrit writer of Mysore, who in his *Mūlāvidyānirasa* (Bangalore, 1929) criticised later Advaitic writers and showed that Śaṅkara did not contemplate a permanent Māyic entity and that such a concept was a creation of his successors.

SUBRAMANIA ŚĀSTRĪ, K.V. A Sanskrit writer, whose *Śrīmad-Appayya-dīkshitendra-vijaya* (1933) is a fully documented biography of Appayya Dīkshita (1554-1626). He also gave prose accounts of the stories of four plays of Shakespeare and retold in Sanskrit Tolstoy's stories under the title *Tolstoy-kathā-daśaka* (both pub. from Pālghāt). His two novelettes : *Chārumatī* and *Chaturā Dāsī* are included in the author's collection : *Vinoda-kathā-mañjarī* (Collected Humorous Stories; 1965).

SUBRAHMAṆYA ŚĀSTRĪ, ŚAṄKARA. A modern writer, who tr. the celebrated Tamil classic, *Tirukkural* into Sanskrit, in compact Anushṭubhs under the title *Sūkti-ratnākara* (*Sahṛidayā*, Śrīraṅgam; XIII ff.).

SUBRAHMANYA IYER, K.A. (b. 1896). A

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Sanskrit scholar, who was Vice-Chancellor of Lucknow University. He made a critical study in 8 volumes of Bhartṛihari's *Vākyapadīya* as also tr. into English Maṇḍana Miśra's Sanskrit Sphoṭasiddhi with comments.

SUBRAMANYA ŚĀSTRĪ (fl. 19th cent.). A Sanskrit poet of Kadayakkudi, who was the author of *Vallibāhuleyam*. He wrote several replicas of Tamil folk-songs and also prepared a Sanskrit version of the Tamil didactic work, *Nāladiyār*.

SUBRAMANYAM, A.V. A Sanskrit poet, whose *Kalpanā-saurabham* (1974) is a collection of 18 short poems on various themes. The author is a high ranking officer in the Government of India.

SUBRAṄGSU INDRARUNA. A modern Thai Indologist, who is working at the Srinakharinwirot University and has produced a thesis on 'Passive and Causative Verbal System in Epic Sanskrit'; she is at present engaged in the comparative study of the Thai and Sanskrit words.

SUDAṀSANA-CHARIU (SUDARŚANA-CHARITA). An Apabhraṁśa poem (1043) by Nayanandī Muni (q.v.), which in its 12 *Sandhis* describes the life of Sudarśana, a Jaina religious hero. The work is still in the manuscript form.

In Champānagarī, Seth Ṛishabhadāsa is blessed with a son, named Sudarśana, who in his previous birth was a friend of the Seth but had met his death when he was drowned in the Ganges. Sudarśana is exeptionally beautiful and many young ladies are enamoured of him. He is, however, married to a girl named Manoramā. Sudarśana's beauty draws the attention of Abhayā, the queen of Rājā Ghāḍivāhana of Champānagarī. The queen manages to get Sudarśana in her chamber but she is unable to seduce him. On a charge that Sudarśana tries to molest the queen he is arrested but a superman comes to his rescue. There is a duel between the Rājā and the superman in which the Rājā is defeated. Fearing the disclosure of her plot, the queen commits suicide. The Rājā gives half of his kingdom to Sudarśana but the latter prefers to lead the life of an ascetic.

SUDARŚANA-CHARITA. See *Sudaṁsana-chariū*.

SUDARŚANA DEVA. A modern Vedic scholar, whose chief work : *Yajurveda-Bhāshya bhāskara* is a comm. on Dayānanda Sarasvatī's *Yajurveda-Bhāshya*.

SUDARŚANA PĀTHI. A modern Sanskrit dramatist, whose chief work *Siṁhala-vijaya* (Berhampore, 1951) deals with an episode of Orissan history, fitted with Orissan songs.

ŚUDDHI-KAUMUDĪ. A Sanskrit Smṛiti digest by Govindānanda (q.v.), dealing with the means of purification on birth and death of near relatives.

ŚUDDHI-RATNĀKARA. A Sanskrit work in 34 chapters, which forms a part of Chaṇḍeśvara's *Smṛiti-ratnākara* (q.v.).

SUDHĀKALAŚA (fl. 14th cent.). A Jaina Sanskrit writer, pupil of Rājaśekhara Sūri and author of *Ekākshara-nāma-mālā* (a monosyllabic dictionary dealing with words of only a single syllable) and *Saṅgītopanishad* (in six chapters dealing with music and dancing including a comm., the whole work had been completed in 1349).

SUDHĀKARA. A modern Sanskrit poet, whose *Hā Viśvavandya Gāndhī*, a long poem, on the tragic end of Mahātmā Gāndhī, was pub. in the *Saṁskṛita-Ratnākara* (Feb. 1948).

SUDHĀKAR CHATTOPĀDHYĀYA. A

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scholar, whose chief works are : *The Evolution in Theistic Sects in Ancient India* (Calcutta, 1962), *Reflections on the Tantras* and *The Achaemenidis and India* (1974).

SUDHĀKARA DVIVEDI (born end of 19th cent.). A Sanskrit writer, who has written several works, original and expository, on astronomy and mathematics. His chief works are: *Chala-rāshi-kalana* and *Gaṇaka-taraṅgiṇī* (q.v.).

SUDHĪR KUMĀR GUPTA. A modern Sanskrit scholar, whose chief works are: *Bhāratīya darśana ke Sampradāya* (1969), *Veda Bhāshya Paddhati ko Dayānanda Sarasvatī ki Dena* (Contribution of Dayānanda Sarasvatī to the interpretation of the Vedas, 1980) and articles on Vedic literature.

SUDHIR NĀRĀYAṆA THAKKUR. A modern Sanskrit scholar, who has discussed the pros and cons of the different interpretations of the two well-known commentarial works on grammar, the *Prauḍha-manoramā* by Bhaṭṭoji Dīkshita and *Śabdaratna* by Nāgeśa Bhaṭṭa (?). The work has been pub. from Varanasi in 1976-77.

ŚŪDRAKA, King. A Sanskrit dramatist, traditionally regarded the author of the famous play, *Mṛichchhakaṭika* (q.v.). King Śūdraka has remained so far, like king Vikramāditya, a mere legendary figure; the drama itself tells of him as a Brāhmaṇa, versed in many sciences and as one who died by self-immolation at the age of over a hundred years. He was known to be the author of at least half a dozen Sanskrit works like the *Skanda-purāṇa*, *Kādambarī*, *Harsha-charita*, *Daśa-kumāra-charita*, *Kathāsaritsāgara* and *Rāja-taraṅgiṇī*, but nothing definite can be said either about Śūdraka's authorship of these works or the date of the *Mṛichchhakaṭika*. It is even difficult to say whether the drama was composed before or after Kālidāsa (q.v.), but the former view is more generally accepted.

It is interesting to note that the *Chārudatta* (q.v.) by Bhāsa is identical in contents with the first four Acts of the *Mṛichchhakaṭika*; the supporters of Bhāsa's authorship of the Trivandrum plays advocate that Śūdraka composed six Acts in continuation of Bhāsa's *Chārudatta* (which is a fragment of four Acts), gave the name *Mṛichchhakaṭika* and claimed his authorship for the whole drama. Other scholars hold that had Śūdraka done this, his reputation should have suffered; they consider *Chārudatta* only an abridgement of the *Mṛichchhakaṭika*.

Śūdraka is said to be the author of a one-act play called *Padmaprābhṛitaka* which portrays the love of Devadattā and Mūladeva, a pastmaster in thieving. He is supposed by some scholars, to have written yet another play, entitled *Viṇā-vāsavadattā*, dealing with the Udayana legend.

SUHṚILLEKHA. A Sanskrit work by Nāgārjuna (q.v.), the full title of which is *Āryanāgārjuna-bodhisattva-suhṛillekha*. In the form of an epistle consisting of 123 verses for the benefit of king Udayana or king Sātavāhana, it purports to set forth the Buddhist doctrine briefly and in an attractive style. The work exists in Chinese and Tibetan versions; the Sanskrit original is no longer extant. Apart from the famous Buddhist philosopher, it is also attributed to another Nāgārjuna.

ŚUKA. Joint author of *Rājāvalī-patākā* (q.v.).

ŚUKADEVA ŚĀSTRĪ (fl. 20th cent.). A Sanskrit poet of Jammu, whose *Jītamala-charita* (printed from Lahore) narrates in eight short cantos the tragic story of the poor Brāhmaṇa Bābā Jitto and his daughter, well-known in Dogra bardic lays.

ŚUKASAPTATI (Seventy Tales of a Parrot). A Sanskrit collection of tales in prose, which exists in three versions, of which one is by

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Devadattā; of the remaining two, one is the *simplicior* and the other is *ornatior* of Schmidt. The former seems to have been written by Śvetāmbara Jaina and the latter by a Brāhmaṇa, Chintāmaṇi Bhaṭṭa; the framework is amusing.

A man goes abroad leaving his young wife in the charge of his pet, a parrot; the wife is about to be seduced away from home by rogues. The wise parrot asks her to tarry so long as the story told by it, is not finished; one story is followed by another which is even more amusing and curious. Thus seventy stories are narrated by the bird; meanwhile the husband comes back and the young wife is able to guard her chastity till then. The stories are mostly of faithless women and cunning *hetaerae*.

SUKAUŚALA-CHARITA. See *Raidhu.*

SUKHABODHA. A Sanskrit work (Bellary, 1921), which is a sort of Dharma-śāstra, trying to bring ancient thought in line with the modern.

SUKH DEV (d. 1977). A Vedic scholar, whose chief work is a study on Dayānanda Sarasvati's *Ṛigvedādi-bhāshya-bhūmikā.*

SUKHADEV SHĀSTRĪ. A Prakrit scholar, who pub. only 32 books out of the usual 45 of the Ardhmāgadhī canon (Hyderabad, 1920) as the author belonged to the sect of the Jaina Sthānaka-vāsins.

SUKHALĀL. A Jaina scholar, who, along with Bechardās, ed. *Sanmatitarka* of Siddhasena with a big comm. (6 Pts., 1932); he has pub. a number of other Jaina Nyāya works, which have shed a flood of light on Jaina tenets in the background of Indian thought as a whole.

SUKHALĀLA MIŚRA. A Sanskrit writer, pupil of Gaṅgeśa Miśra and author of *Alaṅkāra-mañjarī* (a work on Alaṅkāra, following Jayadeva's *Kārikās*) and *Śṛiṅgāra-mālā* (a lyrical poem, written in 1745).

SUKHALĀLJĪ SĀNGHAVĪ. A modern scholar, whose Gujarati work on Indian philosophy has been brought out in English by K.K. Dixit.

SUKHAMOY MUKHLRJEE. A Sanskrit writer, whose *Dīnārka Rājakumāra Hemalekham* (1971) is a tr. of Shakespeare's *Hamlet*, rendering the prose and verses of the original into the same media.

SUKHĀVATĪ-VYŪHA. A Sanskrit work, in which the splendour of Amitābha and his paradise are described extravagantly. The work exists in a longer and shorter version, the latter obviously derived from the former.

ŚUKLA, J.M. A Sanskrit scholar of Gujarat University, who has pub. *Pāṇinīya-śikshā* (q.v.) with Gujarati introduction, tr. and notes (1976-77).

SUKOMAL CHAUDHURĪ. A modern scholar, whose chief work is: *Analytical Study of Abhidharma Kośa.*

ŚUKRA (fl. 1st cent. B.C.). A Sanskrit writer, who is identified with 'Uśanas' (q.v.). He is reputed to have written *Auśanasa-śāstra* a work in 1000 chapters. Scholars are of the view that *Auśanasa-śāstra* is another name of *Śukranīti-sāra* (q.v.), a work on economics and political science. Kauṭilya has also hinted to the existence of an *Auśanasa-arthaśāstra.*

ŚUKRANĪTI-SĀRA. A Sanskrit treatise on polity, attributed to sage Śukrāchārya, which, in its present form, belongs to a later period; some scholars, however, believe that the original text belonged to the period of

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"Smṛiti and the early epic literature".

The work, which declares itself as a summary of the archetypal *Nītiśāstra* work of the god Brahmā from the pen of sage Bhārgava (Śukrāchārya) is distinguished by the freshness and originality of its outlook upon some important political ideas.

ŚUKRARĀJA SHĀSTRI. A modern Sanskrit scholar, who is the author of a comm. on the *Vedānta-sūtra*.

SUKṚITA-KĪRTI-KALLOLINĪ. See *Udayaprabha Sūri*.

SUKṚITA-SAṄKĪRTANA. A Sanskrit poem in 11 cantos, by Arisiṁha (q.v.).

A panegyric in praise of Vastupāla, a minister of the Vāghela princes of Gujarāt, the first canto gives the genealogy of Chāpotkaṭa kings beginning from Vanarāja who founded the city of Anahilla Pattana, in the same manner as is given in Udayaprabha's *Sukṛita-kīrti-kallolinī*; the second describes the reigns of Chālukya kings from Mūlarāja to Bhīmadeva II, leading to the advent of Vastupāla and Tejaḥpāla; the remaining cantos mention the pilgrimages and charitable works of Vastupāla. The work mentions the niche of Mallināṭha built in Saṁ. 1278 (A.D. 1221) and as the inscriptions of Mt. Abu are dated Saṁ. 1287 (A.D. 1230), the poem must have been written in the interval.

SUKTHAṄKAR, V.S. A modern scholar, who wrote a detailed critique of Printz's *Bhāsa's Prakrit*, articles on Bhāsa under the title 'Studies in Bhāsa', *On the Meaning of the Mahābhārata* (Bombay, 1957), *Critical Studies in the Mahābhārata*, and ed. critically a part of Śākaṭāyana's *Sanskrit Grammar*. In the critical ed. of the *Mahābhārata*, pub. by the Bhandarkar Oriental Research Institute, he ed. the *Ādiparva* and *Āraṇyaka-parva*.

SŪKTIMUKTĀVALĪ (*Subhāshita-muktāvalī*). A Sanskrit anthology, compiled by Jalhaṇa in 1257, on the model of *Subhāshitāvalī* (q.v.).

Though there appear to have been two recensions, short and long, the printed edition gives the electic text comprising 2790 stanzas divided in 133 sections, the number of poets and works referred to being over 240. In the beginning, there are traditional verses on Sanskrit poets and poetry, of great interest for literary history. Some scholars think that it was compiled by Bhānu or by Harihara.

SŪKTI-RATNAHĀRA. A Sanskrit anthology, compiled by Sūrya Kaliṅgarāja (q.v.) in the 14th century. It is a South Indian compilation, preserving the works of authors there; after the introductory *Paddhatis*, its quotations are arranged into four *Paddhatis* dealing respectively with *Dharma*, *Artha*, *Kāma* and *Moksha*.

SUKUMALA-CHARIŪ. An Apabhraṁśa work by Sirihara (Śrīdhara; 1151), describing the life of Sukumāla or Sukumāra; who later on became a saint; the work appears to have been composed in 1151.

SUKUMĀRA (fl. 12th cent.). A Sanskrit poet of Kerala, whose *Śrī Kṛishṇa Vilāsa*, a *Mahākāvya*, is the most popular and also one of the earliest poems on this subject. Extant only up to a part of the 12th canto, the work has long been used as a primer in Kerala for the study of Sanskrit. Some scholars identify Sukumāra with Bhaṭṭa Sukumāra of Tamil Nadu, the author of *Raghuvīra-charite*. Based on Sukumāra's work is another poem : *Śrī Kṛishṇa Vijaya*, also in 12 cantos, by Śaṅkara Kavi of the 15th century.

SUKUMĀR DUTT. A modern scholar, whose chief works are : *Buddhist Monks and*

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Monasteries of India (London, 1962), *The Buddha and Five-After Centuries* (1978) and *Early Buddhist Monachism* (1984).

SUKUMĀR SEN. A modern scholar, whose chief work is : *A Comparative Grammar of Middle Indo-Aryan* (Calcutta, 1951); he discussed also several Vedic words.

ŚŪLAPĀṆI (fl. perhaps earlier than *c.* 1460). One of the great Smṛiti writers of Bengal, who fl. before Raghunandana (q.v.). He is a recognised authority on Dharma-śāstra in Bengal, next only to Jīmūtavāhana (q.v.). Practically nothing is known about the personal history of Śūlapāṇi and his date is uncertain. A Bengali Brāhmaṇa, his genuine Sanskrit Smṛiti digests are: *Ekādaśī-viveka, Tithi-viveka, Dattaka-viveka, Durgotsava-viveka, Dolayātra-viveka, Prāyaśchitta-viveka, Vratakāla-viveka, Rāsa-yātra-viveka, Śrāddha-viveka, Saṁkrānti-viveka* and *Sambandha-viveka*; *Smṛiti-viveka* was intended to incorporate several *vivekas*, small treatises on different topics of Dharmaśāstra, of which fourteen are known to have been written. Of the other works attributed to him, the most noteworthy is *Dīpa-kalikā*, a comm. on *Yājñavalkya-smṛiti*; a *Chaturaṅga-dīpikā*, dealing with the game of chess, is also attributed to him. There are also other works attributed to him but their identity is uncertain.

SULOCHANĀ CHARIU. See *Devasena Gaṇi.*

ŚULVA-SŪTRAS. A part of the *Kalpa-sūtras* (q.v.). See *Vedāṅga.*

SUMAṄGALASĀMI. A Ceylonese Thera and author of the comm. *Abhidhammatthavibhāvanī* (q.v.) in Pali; his date is uncertain.

SUMAṄGALA-VILĀSINĪ. A Pali comm. on *Dīgha-nikāya* (q.v.) by Buddhaghosha (q.v.); a rich storehouse of historical information and folklore, it is full of narratives depicting geographical, social, political, philosophical and religious history of the Buddha's times. It presents a vivid picture of the sports and pastimes of the day as also supplies particulars about the daily life of a Bhikkhu. The account of the First Buddhist Council shows a blending of the accounts in the *Chullavagga* and the Pali Chronicles. The work displays Buddhaghosha's encyclopaedic learning at its best.

SUMANOTTARĀ. A lost Sanskrit prose kāvya mentioned in Patañjali's *Mahābhāshya.*

SUMAN SHARMĀ (Miss). A Vedic scholar, whose chief work is a study in Hindi on *Aitareya-āraṇyaka* (1981).

SUMANTU. An ancient authoritative Sanskrit writer on original Smṛiti as is evident from citations in later Smṛiti digests and commentaries, such citations being partly in prose and partly in verse. It is not definite whether he wrote a prose Dharma-sūtra and a metrical Smṛiti work separately; his date is uncertain.

SUMATINĀTHA-CHARITA. A Prakrit poem by Somaprabhāchārya (fl. 12th cent.), which deals with the biography of the fifth Jaina Tīrthaṅkara; it also contains various stories illustrating the principles of Jainism. The work has some Sanskrit verses too.

SUMATĪNDRA TĪRTHA (fl. 18th cent.). A Sanskrit prolific writer—a doctrinnaire, a poet and an Ālaṅkārika of the Rāghavendra Mutt. His works include glosses on the *Prameyadīpikā* of Jayatīrtha, the *Ṛigbhāshya, Tantrasāra* (q.v.) etc.; he further expounded the Dvaita doctrine.

SUMEDHĀ VIDYĀLAṄKĀR. A Sanskrit scholar, who has made a critical study (in Hindi) of the *Śānti-parva* of the *Mahābhārata*

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(1984).

SUNDARARĀJA ĀCHĀRYA (1841-1904). A prolific and versatile Sanskrit writer of Ilattur, who was a pupil of Rāmasvāmī Śāstrī (q.v.). He was patronised by the rulers of Travancore and Ettiapuram. Among his works are *champūs* like *Godā-pariṇaya* and *Kaṁsa-vadha*, poems like *Nīti-rāmāyaṇa* and plays like *Snushā-vijaya* and *Rasika-rañjana*. His best known drama *Snushā-vijaya* is on the triumph of the daughter-in-law against the mother-in-law; this was ed. by V. Raghavan with his own gloss. He also wrote commentaries on some works of Keralavarman. His brother's grandson Varadarāja wrote Sundararāja's biography in a *champū*.

SUNDARAJAN, S. A Sanskrit poet, who has published two poetical works : *Badrīśa Taraṅgiṇī* (describing routes and details about holy shrines of Badrinath and Kedarnath in the Himalayas) and *Suraśmi Kashmiram* (describing the beauty of Kashmir and Ladakh region; both 1984). Sundarajan is a senior officer in the Planning Commission.

SUNDARA ŚARMĀ, V. A Sanskrit poet of Osmania University, Hyderabad, in whose *Śrīnivāsa-śataka*, Mukta-technique popular in Telugu literature has been used. He has also pub. *Devī-śataka* (1980) on Mother Divine and *Chhāyāpatiśataka* (1983), a collection of 108 verses, praising the Sun-god and bringing out the essential aspects of the Sun-worship.

SUNDARAVALLI (fl. *c.* 1916). A Sanskrit poetess, who was daughter of Narasiṁha Iyengar of Mysore. Her available works are : *Śrī-rāmāyaṇa-champū* (Bangalore, 1916; written in 6 cantos corresponding to the Kāṇḍas of *Rāmāyaṇa*), *Śrī-śrīnivāsa-champū* and *Stotravallarī*. Her works are replete with devotional content and they also exhibit a chaste and lucid style.

SUNDAREŚA ŚARMĀ. A Sanskrit poet of Tanjore, whose work (Kumbhakoṇam, 1937), a Mahākāvya, describes the life, times and work of the famous Carnatic music composer, Tyāgarāja. His *Prema-vijaya* (1943), a drama, takes a romantic theme and reveals the triumph of love, while *Śṛiṅgāra-śekharabhāṇa* (1938), another drama, has been made interesting by the introduction of the contemporary social milieu, the new fashion of the ladies, their clubs, their new dress, the new games of card, tennis, the cinema, etc.

SUNDARĪ-ŚATAKA. See *Utprekshāvallabha.*

SUNESON, C. See *Edholm, E. af.*

SUPADMA-VYĀKARAṆA. A Sanskrit grammatical work by Padmanābhadatta (q.v.). Based on the *Ashṭādhyāyī* (q.v.), it has methodically remodelled Pāṇini's rules with a short explanation after each *Sūtra*. There is a comm. entitled *Supadma-pañjikā* by the author himself on his own grammar.

SUPĀSANĀHA-CHARIYA. See *Lakshmaṇagaṇī.*

SUPRABHĀCHĀRYA. A Digambara Jaina Apabhraṁśa poet and author of *Vairāgyasāra* (q.v.; in Dohā metre); his date is uncertain.

SURĀCHĀRYA. A Sanskrit poet and author of *Nemināṭha-charita*, on the life of a Jaina Tīrthaṅkara; he perhaps fl. about 12th century.

SURAPĀLA. See *Sureśvara.*

SŪRAPANNATTI (*Sūriyapannatti*). See *Uvaṅga.*

SURASUNDARĪ-CHARIYA. A Prakrit long romantic poem (1038) by Dhaneśvara, which consists of 4,000 Gāthās divided into

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16 *Parichchhedas*; the principal story describes in an easy style the love affairs of a Vidyādhara chief, but many other stories are also included within this framework.

SURATHOTSVA. See *Someśvara*.

SURENDRAMOHANA PAÑCHATĪRTHA. A Sanskrit dramatist, whose chief works are: *Vāṇika-sutā* (1955; a rich young widow is wooed by the votaries of Hinduism and Buddhism, with the former coming out successful) and *Kañchana-mālā* (1955, a lady's over-fondness for gold ornaments and the sorry end of this over-reaching desire); both the plays were printed in the journal *Mañjūshā*, Calcutta.

SURENDRANĀTHA BORAL (d. 1945). A Bengali scholar, who settled in Norway; his chief works are : *Brahmadarśanam* (1915), *Tattvajñānam* and *Yoga or Conquest*.

SURESH MOHAN BHATTĀCHĀRYA. A Sanskrit scholar, who has ed. the Alaṅkāra Chapters of *Agni-purāṇa* (Calcutta, 1976-77).

SUREŚVARA (fl. 8th-9th cent.). A pupil of Śaṅkarāchārya (q.v.) and author in Sanskrit of philosophical works: *Naishkarmyasiddhi* (q.v.) and *Brahma-siddhi*; *Mānasollāsa* (a paraphrase of Śaṅkara's *Dakshiṇā-mūrti-stotra*) and *Sambandha-vārtika* (q.v.) are his other well-known works. Traditionally known as Maṇḍana Miśra (q.v.), Sureśvara was a champion of *Pūrva-mīmāṁsā* before he was defeated in a debate by Śaṅkara.

SUREŚVARA. Also called Surapāla, he was court-physician of Rāmapāla, king of Bengal and wrote under king Bhīmapāla, the Sanskrit works on Āyurveda: *Śābda-pradīpa* (on botanical terms), *Vṛikshāyurveda* (q.v.) and *Loha-paddhati* or *Loha-sarvasva* (on medical use and preparation of iron).

ŚŪRPAṆAKHĀ PRALĀPA (The Lament of Śūrpaṇakhā). A descriptive Sanskrit poem by Nārāyaṇa Bhaṭṭa (q.v.), in which a complete description of Sītā as the ideal of feminine beauty is given, but without the use of any nasal sounds, as the narrator is Śūrpaṇakhā, after her nose was cut off by Lakshmaṇa !

SURU, N.G. A Prakrit scholar, who ed. *Karpūramañjarī* (Poona, 1960).

SŪRYA KALIṄGARĀJA (fl. 14th cent.). A compiler of a Sanskrit anthology, *Sūkti-ratnahāra* (q.v.).

SŪRYAKĀNTA. A modern Indian scholar, whose chief works are : the ed. of *Kāṭhaka-brāhmaṇa* (1943), which he had brought to light, *The Flood Legend in Sanskrit Literature* (Delhi, 1951), and *A Grammatical Dictionary of Sanskrit* (Vedic), with a complete index to Wackernagel's *Altindische Grammatic* and Macdonell's *Vedic Grammar*; *Vaidika-devaśāstra* (a Hindi work on Vedic mythology, based on Macdonell's *Vedic Mythology*), *Kalidasa's Vision of Kumārasambhava*, ed. of *Kumārasambhava*, ed. of *Atharvaprātiśākhyam* (with Eng. tr.), ed. of *Ṛiktantram*, Hindi tr. of *Atharvaveda*, of *Gopatha-brāhmaṇa* (the one ed. by Bloomfield), *Vaidika-kośa* and *A Practical Vedic Dictionary* (Oxford, 1981).

SŪRYAKĀNTA BĀLI. A Sanskrit scholar, whose chief work is : *Bhaṭṭoji Dīkshit : His Contribution to Sanskrit Grammar* (1976).

SŪRYA NĀRĀYAṆA. A modern Sanskrit writer of Hoshiarpur, who has written on slavery in India (*Viśvasanskritam* 4, Hoshiarpur).

SŪRYANĀRĀYAṆA ŚĀSTRĪ, S. A modern Sanskrit writer, who tr. into Sanskrit (1971) the famous Telugu works : *Kalā-pūrṇodaya* of Pingala Sūraṇa, an invented story (1972) and

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Allasāni Peddana's *Manu-charita* under the title *Pravaravarūthinīyam*. He also narrated in Sanskrit prose the witty stories and episodes connected with the famous humourist of Āndhra, Tenāli Rāma, under the title *Āndhra-deśya-hāsya-kathāḥ* (1964); his *Āndhrakāvya-kathāḥ* is a collection of stories in prose current in Āndhra or some of all-India character but as in vogue in Āndhra.

SŪRYANĀRĀYAṆA ŚĀSTRĪ, V. A modern Sanskrit writer, whose *Jīvita-charitra* (Madras, 1938) is a short biography of Nāgeśvara Rāo Pantulu, editor, patriot and patron of Āndhra; his Śrī *Lokamānya-charitam* in 19 cantos (1970) is a poem on Bāl Gaṅgādhar Tilak.

SŪRYA PRAKĀSH VIDYĀLAṄKĀR (1946-). A modern scholar, whose chief work is the Hindi tr. in verse of Iśvarakṛishṇa's *Sāṅkhya-kārikā*.

SŪRYA-ŚATAKA. (*Mayūra-śataka*). A centum of Sanskrit verses by Mayūra (q.v.), who is said to have been cured of leprosy through the grace of the Sun.

It is in praise of the Sun and invokes the grace and succour of Sūrya, his rays, disc, chariot and other accompaniments. It is held in high esteem by rhetoricians and has been quoted by Abhinavagupta and Mammaṭa (qq.v.); there are many commentaries on this work.

SŪRYA-SIDDHĀNTA. A celebrated Sanskrit astronomical work, dating back to *c.* 400; it consists of short aphorisms which form a set of rules to calculate the positions of heavenly bodies. The available text appears to be the result of many corrections and interpolations. There is considerable agreement between the *Sūryasiddhānta*, described by Varāhamihira, in his *Pañchasiddhāntikā*, with the present *Sūryasiddhānta*. Varāha himself appears to have amended the old version in accordance with the teachings of Āryabhaṭa (q.v.); the present work, divided into 14 chapters, fixes the sidereal year as 365 days, 6 hrs., 12 min., 36.56 seconds.

SUSAḌHAKAHĀ. See under *Mahā-nisīha-sutta*.

SUŚRUTA. A Sanskrit author or compiler of the famous *Suśruta-saṁhitā* (q.v.), a work on Āyurveda. Later than Charaka (q.v.), his teacher was king Divodāsa of Benares. He is the earliest writer to deal with surgery among other topics of medical science.

SUŚRUTA-SAṀHITĀ. A famous treatise on Āyurveda in Sanskrit, traditionally attributed to Suśruta (q.v.); also called *Āyurveda-prakāśa*, it is divided into five *sthānas* (sections), which are further sub-divided into chapters. The work deals with: (1) general questions; (2) pathology; (3) anatomy and embryology, (4) therapeutics; and (5) toxicology. The *Uttara-tantra*, which appears to be a later addition, is a supplement; a Nāgārjuna is credited with having worked over the text. It is the earliest work to deal with dissection of bodies and surgery. Some scholars believe that the *Saṁhitā* originated in 1st or 2nd cent. B.C. but appeared in well-defined form in the 1st cent. A.D. In its present form, the *Saṁhitā* appears to be a work of 7th century.

SŪTRA. 'Thread' or 'a short rule', a precept condensed into a few words; a collection of such *sūtras* is also called *sūtra*. The *sūtras* were composed in a peculiar Sanskrit prose style, meant for memorization and for understanding with the oral explanations given by a teacher. These oral explanations are in the form of commentaries on all *sūtra*-texts. The origin of *sūtra*-style can be traced from the prose of the Brāhmaṇas.

There are *sūtras* upon almost every subject,

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but the '*Sūtras*' generally signify the Kalpa-sūtras (see *Vedāṅgas*).

SŪTRAKṚITĀṄGA. See *Sūyagaḍaṅga*.

SUTTA-NIPĀTA. A part of the *Khuddaka-nikāya*; see *Sutta-piṭaka*.

SUTTA-PIṬAKA. The second canon of the sacred Buddhist literature in Pali, forming part of the Tipiṭaka (q.v.); it incorporates the greatest literary works of Buddhism in prose and verse and contains the quintessence of Buddhism. The *Sutta-piṭaka* consist of five Nikāyas or "collections", viz.: (i) *Dīgha-nikāya*, (ii) *Majjhima-nikāya*, (iii) *Saṁyutta-nikāya*, (iv) *Aṅguttara-nikāya*, and (v) *Khuddaka-nikāya*. The first four Nikāyas are the "collections" of *Suttas* or *Suttantas*, i.e., of speeches and dialogues of Buddha, or occasionally of his first disciples with their followers, preceded by a short introduction concerning the place, and occasion of the discourse. Their form is prose, mixture of prose and verses, and verses. Instead of Nikāya, the term Āgama is also used, e.g., Dīghāgama, etc. The fifth Nikāya, i.e., *Khuddaka-nikāya* comprises the following texts :— 1. *Khuddaka-pāṭha*, 2. *Dhammapada*, 3. *Udāna*, 4. *Itivuttaka*, 5. *Sutta-nipāta*, 6. *Vimāna-vatthu*, 7. *Petavat-thu*, 8. *Theragāthā*, 9. *Therīgāthā*, 10. *Jātaka*, 11. *Niddesa*, 12. *Paṭisambhidā-magga*, 13. *Apa-dāna*, 14. *Buddhavaṁsa* and 15. *Chariyāpiṭaka*. Being the chief source of our knowledge of the Dhamma, it is, therefore, often directly called Dhamma as opposed to Vinaya. For date of the *Sutta-piṭaka*, see *Tipiṭaka*. Given below are the contents of the five *Nikāyas*:—

(*i*) *Dīgha-nikāya* "collection of long sermons" contains 34 *suttas*. It is divided into three *Vaggas* or sections : *Silakkhandha*, *Mahāvagga* and *Pātheya* or *Pātikavagga*, which, diverse in contents and character, and containing earlier and later strata, may be treated as separate. The ethical questions, the origin of the universe, rebirth, self-control, asceticism, way to union with God, miracles, Nirvāṇa, heretical doctrines, artificiality of the caste system, etc. are some of the topics dealt with in these books. Each *Sutta* has a short preface explaining the occasion when Buddha delivered it. *Suttas* Nos. 1, 2 and 16 are important. Some *suttas* are dialogues between Gautama and an unbeliever. The ethical principles of Buddha are often set up controversially as against the teaching of the Brāhmaṇs and of other masters. The first *Sutta*, i.e., the *Brahmajāla Sutta*, is of paramount importance from the standpoint of not only the history of Buddhism, but for the entire religious life and thought of ancient India. Sutta No. 2 i.e., the *Sāmana-phala-sutta*, is valuable since it deals with the views of a whole series of prominent non-Buddhist teachers and founders of sects. Sutta No. 16, i.e., *Mahāparinibhāna-sutta* "the great discourse on the perfect Nirvāṇa of (Buddha)," is a continuous record of the later part of Buddha's life, his last speeches and sayings, his death and funeral ceremonies.

(*ii*) *Majjhima-nikāya* [Collection of medium (*majjhima*) length *suttas*]: Their value is very unequal; some (e.g. Nos. 82, 83, 93) belong to the most beautiful pieces in the canon; the total number of *Suttas* is 152, divided into three groups. The collection deals with practically all the points of the religion of Buddha, on the four noble truths, on the Karman, the vanity of desires; the objectionableness of the belief in a soul, Nirvāṇa, the various kinds af meditation, and so on. It throws considerable light on the life of the Buddhist monks, as also on Brāhamaṇical sacrifices, various forms of asceticism, the relation of Buddha to the Jainas and other systems of the day, the superstitions and the socio-political conditions of the time. There is a long enumeration of offences—burglary, robbery, adultery, etc.—and the consequent punishments, which throw a flood of light on the penal laws of those days. Besides dialogues and sermons, some *Suttas* are

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purely narrative, e.g. *Aṅgulimāla. Sutta* No. 63 describes Buddha's characteristic answer to an enquirer, who was seeking knowledge about subtle metaphysical issues, that answering those questions would leave no time for finding the way to salvation.

Rhys Davids, about the dialogues in the *Dīgha* and *Majjhima Nikāyas* observes: "In depth of philosophic insight, in the method of Socratic questioning often adopted, in the earnest and elevated tone of the whole, in the evidence they afford of the most cultured thought of the day, these dialogues constantly remind the reader of the dialogues of Plato. But not in style. They have indeed a style of their own; always dignified and occasionally rising into eloquence. "—*Encyclopaedia Britannica 11th Ed., IV, 746a.*

(*iii*) *Saṁyutta-nikāya* (book of kindred sayings) consists of 56 groups (*saṁyuttas*) of *Suttas*, totalling 2,889, each of which, in connection with a name or object, deals with various points of the doctrine. The grouping of the *Suttas* is based on at least three different principles. The *Suttas* of a group treat either: (1) of one of the chief points or principal branches of the Buddhist doctrine, or (2) they refer to some classes of gods, demons or men, or (3) some prominent personality appears in them as hero or speaker. The *Saṁyuttas* is a compilation of *Suttas* mainly bearing on psycho-ethical and philosophical problems. The most important *sutta* is the *Dhamma-chakka-ppavattana-sutta*, which contains the first sermon of Buddha with which he began his career as a world teacher. The 56 *Saṁyuttas* are divided into 5 *vaggas* (parts) Sagātha, Nidāna, Khandha, Sālāyataṇa and Mahā. Ethics and the Buddhist ideal of life dominate the first *vagga* and epistemology and metaphysics the other *vaggas*. The first *vagga* especially abounds in real poetry and makes enjoyable reading. Many riddles and aphorisms in characteristic form are found in the *Devatā-Saṁyutta*, and, like Yudhishṭhira who correctly answers the puzzles of a Yaksha, Buddha satisfies a Yaksha by answering his questions. The *Māra Saṁyutta* and the *Bhikkhunī Saṁyutta* ballads in mixed prose and verse, are of great poetical merit. Winternitz considers such poems as 'sacred ballads, counterparts of those *ākhyānas* with which the epic poetry of the Indians originated.'—*HIL, II, 59.* The *Nikāya* reveals Buddha's great fund of good sense, his readiness to adopt his teaching to suit the individual enquirer, keen intuition, ready humour and smiling irony, courage and dignity, and catholic and tender compassion for all creatures.

(*iv*) *Aṅguttara-*(or *Ekuttara-*)*nikāya* is divided into 11 sections (*nipātas*); every section contains *suttas* dealing with subjects which in some way or other are connected with the number of corresponding section. The first *sutta* in the *Eka-Nipāta*, for example, deals with the *one*, which more than anything else darkens the mind of man, that is, woman; a large number of *suttas* also deal with woman in an uncomplimentary way. The number of *Suttas* is at least 2,308; the *Nipātas* are divided into *vaggas*; the largest number of *suttas* contained in a *vagga* is 262, while the lowest number is 7. The purpose of *Aṅguttara* is sfficiently to emphasise certain doctrinal points by repeatedly dinning them into the ears of the audience. It also throws a flood of light on brutal methods of punishment and on the criminal law of the day. Its commentary is the *Manoratha-pūraṇī* (q.v.) by Buddhaghosha.

(*v*) *Khuddaka-nikāya*, though usually taken as the fifth or supplementary Nikāya of the *Sutta-piṭaka*, is sometimes classed as with the *Abhidhamma-piṭaka* (q.v.). It includes, besides several short works, a few of the most extensive of the Pāli canonical books, which not only widely differ in contents and character but originated at different periods and were compiled into one work in later times. The *Khuddaka* is written for the most important part in verse and contains the most

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Buddhist works in poetry; a portion is in mixed prose and verse.

It comprises the following 15 texts: (*1*) *Khuddakapāṭha*, (*2*) *Dhammapada*, (*3*) *Udāna*, (*4*) *Itivuttaka*, (*5*) *Sutta-nipāta*, (*6*) *Vimānavatthu*, (*7*) *Peta-vathu*, (*8*) *Thera gāthā*, (*9*) *Therī-gāthā*, (*10*) *Jātakas*, (*11*) *Niddesa*, (*12*) *Paṭisambhidā-magga*, (*13*) *Apadāna*, (*14*) *Buddhavaṁsa*, and (*15*) *Chariyāpiṭaka*; when *Niddesa's* two sections: *Mahā-niddesa* and *Chullaniddesa* are counted as separate works, the number of texts goes to 16. According to a Burmese tradition, it comprises four more treatises including the *Milinda-pañha*, *Netti-pakaraṇa* and *Peṭakopadesa* (qq.v.).

1. *Khuddakapāṭha* (Lesser Readings) is a collection of only 9 short Sutta-like pieces and is a first lesson book for the neophytes when they join the Order; seven of these texts are still used at the Buddhist '*Parittā*' ceremony (exorcism spells). Parts of it occur in the *Vinaya-piṭaka*, *Sutta-nipāta* and *Peta-vathu* (qq.v.).

2. *Dhammapada*, the most popular of the Buddhist canonical texts, is an anthology of 423 sayings of Buddha in verses, divided into 26 *vaggas* (Chaps.) as under, the stanzas being arranged subject-wise: (1) Yamaka (Twin verses; e.g., Hatred does not cease by hatred, it ceases by love), (2) Appamāda (on Earnestness; e.g., Earnestness is the path of immortality; thoughtlessness, the path of death), (3) Chitta (Mind Verses; e.g., well-guarded thoughts bring happiness), (4) Puppha (Flower verses; e.g., The perfume of those who possess virtue rises up to the gods as the highest), (5) Bāla (on the Fool; e.g., A fool who thinks himself wise is a fool indeed), (6) Paṇḍita (on the Wise; e.g., Wise people after they have listened to the laws, become serene), (7) Arahanta (on the Arahanta; e.g., there is no suffering for him who has abandoned grief, who has freed himself on all sides and thrown off the fetters), (8) Sahassa (Number Verses; e.g., he who always greets and constantly reveres the aged, will gain these four things, namely, life, beauty, happiness, and power). The stanzas are mostly taken from other books of the Pāli canon. The work expounds in a very fine manner the sublime ethical teachings of the Buddha and was a very popular text in the Buddhist countries. Translated into various languages of India, the Far-East and Europe, it is most well-known of the canonical works; parts of a Prakrit version exist. Versions of it exist in pure Sanskrit and in mixed Sanskrit; there is also a Chinese version.

3. *Udāna*: A collection of solemn sayings of Buddha mostly in metrical form; accompanying stories in prose give the occasions on which they were uttered. Its 82 stories are divided into eight *vaggas* (sections), each *vagga* containing 10 *suttas*. The utterings of the Buddha are terse and puzzling; there is an *Udāna* (ecstatic utterance) of the Buddha after every *sutta*. Most of these sayings contain the Buddhist ideal of life and eulogy of Nirvāṇa.

4. *Itivuttaka* ('Thus spake the Buddha'). A book of quotations in prose and verse, it contains the sayings of the Buddha on a variety of subjects and is divided into five *vaggas* comprising 120 short pieces. The language is simple and natural and occasional similes and beautiful metaphors (sometimes drawn from nature, animals, etc.) give a pleasing touch to the style.

(5. *Sutta-nipāta* (The section of discourses) is a collection of poetic *suttas* in five *vaggas* (sections)—*Uraga*, *Chūla*, *Mahā*, *Aṭṭhaka*, and *Pārāyaṇa*, each *vagga* consisting of several *suttas*. Next to the *Dhammapada*, it is the most often quoted text in the Buddhist works. There are passages reminiscent of the verse of the *Bhagavadgītā* and *Anugītā*, on the superiority of the Buddhist ideal and that true Brāhmaṇhood consists not in birth but in good conduct. The *Nālaka-sutta*, the *Pobbajjā-sutta* and the *Padhāna-sutta* are of special importance, being the precious remnants of the sacred ballad poetry which gave

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rise to the later epic version of the life of Buddha in the same way as the *ākhyānas* later grew into heroic poetry. The *Sutta-nipāta* preserves many fragments of the oldest Buddhist poetry and is of paramount importance for the study of Buddhism as an ethical religion; it also provides data about the social, economic and religious conditions of Buddhist India. It mentions the six heretical teachers and the Sāmanas and Brāhmaṇas.

6. *Vimāna-vatthu* (stories of divine palaces): A short treatise, probably a later addition to the Pali canon, it consists of 83 stories in 7 sections. It describes the various kinds of happiness enjoyed by man in heaven as a result of some good deeds performed on earth; it is a dull metrical work.

7. *Peta-vatthu* : A short treatise, probably a later addition to the Pali canon, which consists of 51 stories in four sections and describes the various sufferings to which ghosts of men (*peta*), who committed misdeeds on earth, are subjected in the other world. Like *Vimāna-vatthu*, it is a dull metrical production.

8. *Theragāthā* : A collection of poems by renowned Buddhist monks (*Theras*); it contains 107 poems consisting of a total number of 1,279 *gāthās*. The poems abound in beautiful descriptions of nature, which transform these religious poems into real gems of Indian poetry; the monks do not refrain from describing the spring in glowing terms, while their love of nature finds expression in many charming similes.

9. *Therīgāthā* : A collection of poems by renowned nuns (*Therīs*); it comprises 73 poems, containing 522 *gāthās*, which beautifully deal with the internal experience of the nuns. The poems strike a personal note and depict pictures of their lives. From the *Therīgāthā*, we know that women were attracted to the Order owing to the loss of their children. There are stories of former courtesans becoming nuns, which artistically portray the contrast between their former extravagant festive joy and the peace of Nirvāṇa. There are differences in idiom, tone and sentiments in *Therīgāthā* and *Theragāthā*. Winternitz ranks these collections, in point of force and beauty, with the best productions of Indian lyric poetry from the Ṛigvedic hymns to the lyrics of Kālidāsa and Amaru; the collections also give us a valuable insight into the social conditions, especially the position of women, of those days. With combination of the old and new material in these *gāthās*, each portion is to be dated on its own merits.

10. *Jātaka* (stories of the previous lives of the Buddha): As the present work is not the original form of the *Jātaka* and is merely a commentary, it cannot be said with certainty how much of the present *Jātaka* book belongs to the canon. The extant work is a collection of more than 500 stories in Pali, divided into 22 sections, called *Nipātas*, depending on the number of stories. Each succeeding *Nipāta* contains a lesser number of stories, but a larger number of *gāthās* from the preceding one. Each story, in this commentary, is divided into five parts: (1) *pachchuppanna-vatthu* (the story of the present), relating the occasion of Buddha's telling the story; (2) *atīta-vatthu* (story of the past), describing the story of one of the past lives of the former Buddha; (3) *gāthās* (stanzas) occurring in the above two parts, more frequently in the latter; (4) *veyyākarana* (short commentary) which explains each word of the *gāthās*; and (5) *samodhāna* (connection), in which the Buddha generally identifies the personages of the story of the present with those of the past. According to a tradition, only the *gāthās* formed the original *Jātaka*; prose portions appear to have been added later.

The *Jātakas*, chief vehicle of Buddhist propaganda, afford an insight into popular Buddhism. There are stories of varied character: some teaching worldly wisdom,

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others fairy stories, romances, adventures and narratives, stories depicting contrast between grateful animals and ungrateful men, a whole collection of stories and sayings on the wickedness of woman, consolatory stories, whose purpose is to comfort those grieving for the departed, picaresque and other narratives in which robbers, vagabonds, dice-players and courtesans figure as the chief characters and even the Bodhisattva actually figures twice as a highwayman. There are also short anecdotes, humorous tales and jokes in the *Jātakas*. The only touch of Buddhism in these is the hero, who is always the Bodhisattva. Only a few have a directly moral aim which can be classed as definitely Buddhistic. Moreover, most of the moral narratives, sayings and pious legends are the common property of Indian didactic poetry and are only partly of Buddhistic origin. On the whole, more than a half of *Jātakas* are of non-Buddhistic origin.

The *Jātakas* present practically all forms and types of composition; the prose and verse are artistically joined and together present a finished whole. There are also collections of sayings on different subjects and epic fragments. A long moral story in the form of a ballad is presented in *Jātaka 527*, which is so extremely dramatic as to appear like a short drama.

"The view that the *Jātakas* furnish valuable material not only for literature and art, but for the study of economic conditions and social manners and customs of Buddha's time, is true in the case of only some poems and a few prose narratives which go back to his time. The major part of the verses is not perhaps earlier than the third cent. B.C., whereas much of the prose is later than the Christian Era. In point of age the *Jātakas* bear a close resemblance to the *Mahābhārata* in that every single *gāthā* requires to be tested independently with regard to its chronology. The *Jātakas* give particulars about the life of people of all classes, about some of whom there is scarcely any other information in Indian literature."—*HCIP, II, 405-6.*

11. *Niddesa* (exposition): It contains detailed explanations by Sāriputta of 33 *Suttas* from the last two *vaggas* of the *Sutta-nipāta* (q.v.). The work is divided into two sections: *Mahāniddesa* and *Chulla-niddesa*. Its inclusion in the canon shows that it was the oldest of the Pali, commentaries. It explains important technical expressions, making frequent quotations from canonical texts. It also provides a long list of synonyms to explain a word, the list being repeated every time the same word occurs.

12. *Paṭisambhidā-magga* (Ways of Analysis): It consists of three large sections: *Mahāvagga*, *Yuganandha-vagga* and *Paññā-vagga*, each section consisting of ten chapters on some important topics of the Buddhist doctrine. The arrangement of the matter is in the form of catechism and it is one of the latest canonical books. On account of its form which is that of the *Suttas*, it was included in the *Sutta-piṭaka*. There is a Siamese edition closely resembling the Burmese tradition.

13. *Apadāna* (Skr. *Avadāna*, heroic or glorious deeds, and then, glorious deeds of self-sacrifice and piety), is an anthology of legends in verse, in which are glorified the noble deeds (*Apadāna*) of Buddhist saints (*Arhats*)—550 male and 40 female. Like *Jātakas*, it contains stories dealing with the present and the past lives. It is one of the latest works of the *Khuddaka* and is closely allied to the Sanskrit *Avadāna* (q.v.).

14. *Buddhavaṁsa*: A poem, which consists of 28 cantos and describes the 24 former Buddhas in the last 12 *kalpas* as well as Gautama Buddha, recited by the later himself. In the case of each individual Buddha, it is related how he set the wheel of religion in motion and the principal events in Gautama's life find their counterparts in the life of his

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predecessors (former Buddhas). According to the commentator, the stories were handed down through generations of Theras and their disciples; this statement, however, does not appear to be correct. The poem is ascribed to Kassapa (q.v.).

15. *Chariyāpiṭaka*. A selection of 35 metrical *Jātakas*, in three *Vargas*, which is a post-Aśokan work. It explains the modes in which the Bodhisattva practised the conduct (*chariya*) and fulfilled the ten *Pāramitās* "perfections" in his previous existence. There are commentaries on it, including the one by Dhammapāla Thera.

SUTTA-SAṄGAHA. A Pali compilation of some *Suttas* and parts of works like the *Vimānavatthu* (q.v.). It is the only comprehensive anthology; nothing is known about its author or about its origin. It contains valuable information about the religious works of the Buddhists within a brief compass; in Burma, this work is regarded as canonical.

SUTTA-VIBHAṆGA. See *Vinaya-piṭaka*.

SUVARṄATANTRA. Same as *Svarṇatantra* (q.v.).

SUVṚITTA-TILAKA. A Sanskrit work on prosody by Kshemendra (q.v.); the contents of its three books are: definitions of 26 *Sama-Varṇa Vṛittas* of four lines each, which are common and suitable to all sorts of poetry (I); defects in metres with useful citations (II); and use of metres according to the nature of the work (III). The work is concluded with a demand from poets for a variety of metres and it quotes verses from different works the names of the respective authors and is thus valuable for literary history.

SŪYAGADAṄGA. See *Aṅga*.

SUZUKI, D.T. A modern Japanese Indologist, whose chief work is : *Studies in the Laṅkāvatāra Sūtra*.

SVĀMĪ, PRABHUDATTA. A modern Sanskrit poet, whose chief work is : *Devakī Devanam Mahākāvyam*.

SVĀMINĀTHA ĀTREYA. A modern Sanskrit poet and author of *Kāphi-shoḍaśikā* (1940; verses on coffee) and some satirical skits.

SVAPNA-CHINTĀMAṆI. See *Jagaddeva*.

SVAPNA-VĀSAVADATTĀ (*Svapna-nāṭaka*). A Sanskrit drama in six Acts by Bhāsa (q.v.), based on the *Bṛihatkathā* of Guṇāḍhya and is referred to in the *Mahābhārata*. The drama is in continuation of the *Pratijñā-yaugandharāyaṇa* (q.v.).

Udayana, after his marriage with Vāsavadattā, is deprived of a greater part of his kingdom by a certain rebel Āruṇi as the king always remains in the company of his bride and neglects the State affairs. His minister, Yaugandharāyaṇa, devises a plan to get back the lost territories to his king; he wants Udayana to wed Padmāvatī, the daughter of the king of Māgadha, but Udayana refuses as he is unwilling to leave his beloved Vāsavadattā. The minister induces Vāsavadattā to aid in his scheme; one day, when the king is out ahunting from his camp, the minister spreads a false rumour that the queen has perished in a wild conflagration which spread to the camp. Yaugandharāyaṇa entrusts the queen to the care of Padmāvatī, giving out that she is his sister and that he is searching her absconding husband. Udayana feels very sad for his beloved's demise and agrees, even against his will, to marry Padmāvatī. The marriage is over but learning that the king has never ceased to cherish the memory of Vāsavadattā, Padmāvatī is seized by a severe head-ache. The king comes to comfort her but not finding her, lies down, sleep overcoming him. Vāsavadattā arrives at the same spot to nurse

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Padmāvatī and sits down by the side of the sleeping person, considering the person to be Padmāvatī. But as he begins to speak in his sleep about Vāsavadattā, she rises and leaves him lest the king should identify her but not before he has caught a glimpse of her, in a dream (*svapna*) as he thinks. With the help of his new father-in-law, the king of Magadha, Udayana wins back his lost kingdom. A messenger comes from Ujjayinī bearing the picture of nuptial of Udayana and Vāsavadattā; Padmāvatī sees the picture and recognises that Yaugandharāyaṇa's sister, entrusted to her care, is really Vāsavadattā. The minister arrives to explain to the satisfaction of all the plan he has devised to secure Udayana's lost kingdom. Thus the play ends happily with the king's re-union with his first queen.

This play is the best among Bhāsa's plays and has been enjoying unique fame; contrary to convention, this portrays on the stage the king's sleep.

SVARAMELA-KALĀNIDHI. A Sanskrit work in five chapters on Carnatic system of music, written by Rāma Amātya (q.v.), in *c.* 1550. It contains the first collection of Indian *Rāgas*, belonging to the Southern system of Indian music.

SVARṆAMṚIGA (Golden Deer). A Sanskrit version (1966) of a story of Rabindra Nath Tagore.

SVARṆATANTRA. A Sanskrit work, also called *Suvarṇatantra*, which deals with the processing of transmuting base metals into gold and silver.

SVĀSTHYA-VṚITTA. A Sanskrit work (Bombay, 1954) on health and longevity, written by K.S. Bhaskar and N.S. Watve.

SVAYAMBHŪ-CHHANDAS. An Apabhraṁśa metrical work by Svayambhūdeva (q.v.), for illustrating the various metres defined by him. Stray Prakrit stanzas attributed to different authors numbering more than fifty are quoted in this work; the total number of Prakrit and Apabhraṁśa poets is 60; most of these authors are non-Jaina and otherwise unknown, two being women among them.

SVAYAMBHŪDEVA (fl. last quarter of 8th cent.). The earliest Apabhraṁśa poet, who was a Jaina and was born in a Brāhmaṇa family of Kosala Deśa. Son of Māruti and Padminī, the names of his two wives were Amṛitāmbā and Ādityāmbā. His extant works are : *Paumachariu* (*Padma-charita* or *Rāmāyaṇa*), *Riṭṭhaṇemi chariu* (*Rishṭanemi-charita* or *Harivaṁśa*) and *Svayambhū-chhandas* (qq.v.); his *Pañchamīchariu* is no longer extant. There is also a reference of his having composed a work on grammar. Svayambhūdeva composed his *Pauma-chariu* and *Riṭṭhaṇemi-chariu* under the patronage of Dhanañjaya and Dhavala respectively and these two works are the Jaina versions of the *Rāmāyaṇa* and the *Mahābhārata* respectively. The works were left incomplete by the poet but were completed by his worthy son, Tribhuvana-Svayambhū. It was Svayambhūdeva's poetic talents which earned him the titles, *Kavirāja Chakravartī*, *Chhandas-chuḍāmaṇī*, etc. From his *Riṭṭhaṇemi chariu*, it appears that the poet was fully conversant with prosody, dramaturgy, music, grammar, etc. He was also an erudite scholar of Prakrit; this is explained by his *Svayambhū-chhandas* wherein he has quoted from 60 Prakrit and Apabhraṁśa poets. It was for this reason that successive poets have remembered his name with respect; Pushpadanta (q.v.) has also mentioned Svayambhūdeva. Svayambhūdeva has also mentioned the names of Bāṇa, Śrī-Harsha, Bhāmaha, Dāṇḍin and Ravisheṇāchārya.

Judging from both the bulk and quality of his works, Svayambhūdeva is a great poet; he rarely falls below a certain high level of excellence. The diction is rich but never unduly ornate, and the rhythm of his verse

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is fluid. His descriptions (both of persons and objects) are matchless in early poetry; his *Pauma-chariu* is full of them.

ŚVETARAṆYAM NĀRĀYAṆA YAJVAN (fl. early 20th cent.). A Sanskrit author of *Gadya-kāvya*, containing prose stories including two imaginative pieces (*Sukumāra-varman* and *Mahamoda*).

ŚVETĀŚVATARA-UPANISHAD. See *Upanishad.*

SWĀMĪ, N. See *Swāmī, V.*

SWĀMĪ, V. A modern scholar, who has prepared in collaboration with N. Swāmī: *Complete Alphabetical Index of all words in the Ṛigveda, Yajurveda, Sāmaveda* and *Atharvaveda* (pub. separately of each Veda).

SWĀMINĀTHA ĀTREYA, V. A Sanskrit writer, whose *Mahākavi-samāgama*, a playlet was published in the "Saṁskṛita Śrī" (1982), a Sanskrit journal. The work deals with a imaginary meeting of Kālidāsa and Subrahmanya Bhārati and brings out parallel ideas in their works.

SWĀMINĀTHAN, C.R. A modern Sanskrit scholar and poet, whose chief works are : ed. of Kumāradāsa's *Jānaki-haraṇa* (the ed. has been prepared after comparing all the available MSS. in south India; see *Kumāradāsa*), *Śrī Badarīśa-suprabhāta* (1980; in 50 verses in praise of the Lord at Badrinath), *Karṇabhūshaṇa* (a collection of a one-act play, an elegy and some essays) and ed. of *Kūrma-Mahāpurāṇa* (1983).

SWAPNA SEN GUPTA. A Sanskrit scholar, who has pub. *Language, Structure and Meaning* (Vishvabharti, 1976-77).

SYĀDVĀDA-MAÑJARĪ. A well-known Sanskrit work by Mallisheṇa (q.v.) on Jaina philosophy.

ŚYAINIKA-ŚĀSTRA. The only Sanskrit work on hunting and fowling, ascribed to Rudradeva (q.v.), Chandradeva or Rudra-chandradeva. Divided into seven chapters, it deals also with the method of hawk-fight, various diseases of the hawk and their treatment, and the king's relaxation after hawk-fight. The work also propounds the theory that the so-called vices, when indulged in within due limits, are conducive to well-being. The work contains some Turkish and Persian words.

ŚYĀMKUMARA TAGORE, RĀJĀ (fl. early 20th cent.). A Sanskrit poet, whose *Jarmanī-kāvya* appeared from Leipzig in 1913; the work gave impetus to the writing of histories of India in Sanskrit.

ŚYĀMALĀDAṆḌAKA. A Sanskrit poem (*c.* 1001), traditionally ascribed to Kālidāsa, but actually composed by Purāntaka (q.v.). The work, which is in praise of the goddess Sarasvatī, is in a peculiar variety of prose called Daṇḍaka which has a fixed melody. It was appreciated by king Bhoja of Dhārā by granting to the poet a hundred *agrahāras* in 1001.

ŚYĀMALIKA. A Sanskrit author of *Pādatāḍitaka*, a one-act play; his date is uncertain. See *Chaturbhāṇī.*

ŚYĀMAVARṆA DVIVEDĪ. A modern Sanskrit poet, whose *Viśāla-bhāratam* or *Javāhara-digvijayam* presents Jawāharlāl Nehru in the large background of Indian history and culture.

SYĀNANDŪRAPURA - VARṆANA-PRABANDHA (A Description of Trivandrum City). A descriptive Sanskrit poem by Maharaja Svāti Tirunāl of Travancore (1813-47), the great

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musical composer. It describes the legendary history of Trivandrum, the Padmanābha Svāmi temple and the festivals held there.

SYRKIN, A.Y. A modern Russian Indologist, who has written on and tr. Upanishads into Russian.

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TADPATRIKAR, S.N. A modern Sanskrit writer of Poona, who has rendered Goethe's *Faust* into Sanskrit under the title *Viśva-mohana* (*Poona Orientalist*, XIV); he also made a summary of Gāndhian thought, echoing profusely the *Bhagavadgītā*, which was also the Mahātmā Gāndhī's favourite book.

TAGARE, GAṆESH VĀSUDEO. A scholar, whose chief works are: *Historical Grammar of Apabhraṁśa* (Poona, 1948) and Eng. tr. of *Bhāgavata-purāṇa* (5 Pts.).

TAIMNI, I.K. A modern scholar, whose chief work is the comm. on Vasugupta's *Śivasūtras*.

TAITTIRĪYA-ĀRAṆYAKA. See *Araṇyaka*.

TAITTIRĪYA-BRĀHMAṆA. See *Brāhmaṇa*.

TAITTIRĪYA-PRĀTIŚĀKHYA. See *Prātiśākhya*.

TAITTIRĪYA-SAṀHITĀ. See *Veda* (*Yajurveda*).

TAITTIRĪYA-UPANISHAD. See *Upanishad*.

TĀJIKA. A Sanskrit astrological work (1587) by Nīlakaṇṭha; its two parts are called *Sañjñā-tantra* and *Varsha-tantra*.

TAKAKUSU, JUNJIRO (b. 1866). A celebrated Japanese scholar, who held the first chair of Sanskrit in the Imperial University of Tokyo in the year 1901. His chief works are: *A Pali Chrestomathy with Chinese Equivalents* (Tokyo, 1900), a tr. of Buddhaghosha's *Samanta-pāsādikā* (1897), ed. of portions of *Samanta-pāsādikā* (with Nagai), Notes on Itsing's Record of Buddhist Religion as practised in India and Malaya Archipelago (1896) and *The Essentials of Buddhist Philosophy* (ed. by Wing-tsit and Charles A. Moore). It was under his editorship and that of K. Watanabe that the Taisho edition of *Chinese Tripiṭaka*, representing the Indian materials in 55 volumes was published (Tokyo, 1924-29); the *Taisho Tripiṭaka* was a monumental synthesis of the traditional erudition and the new Buddhology.

Takakusu got the 126 Upanishads tr. into Japanese under his direction (pub. 1922-24)

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and under his and M. Nagai's Joint-editorship pub. an integral Japanese version of the Pali Tripiṭaka in 70 Vols. (1935-40). See *Tipiṭaka.*

As a conscious advocate of studying Buddhism in its wider Indian setting, Takakusu endeavoured to arouse interest in Vedic hymns, Upanishadic thought, heterodox movements contemporary with Buddha, *Bhagavadgītā*, 'Six Systems of Indian Philosophy', etc. Accordingly, side by side with several attempts of translation, the 'History of Indian Philosophy' was explored and expounded by his faculty associates, first by T. Kimura (1914-15) and then by H. Ui (q.v.).

TAKASAKI, J. See *Johnston, E.H.*

TĀLĀDHYĀYA. A fragment of Kohala's Sanskrit book on music.

TALAVAKĀRA-ĀRAṆYAKA. See *Āraṇyaka.*

TAMBE, C.R. A modern writer, who made renderings from Hindi poet Kabīr into Sanskrit (*Pratibhā*, V. ii).

TAṀDULA-VEYĀLIYA. See *Paiṇṇa.*

TANDULA-VAITĀLIKA. See *Taṁdula-veyāliya.*

TĀṆḌYA-MAHĀBRĀHMAṆA. See *Brāhmaṇa.*

TANK, U.S. A writer, whose chief work is: *Dictionary of Jaina Biography* (Arrah, 1917).

TĀHTINEN, DOCENT UNTO (1927-). A Finnish Indologist, who has studied the ahiṁsā ideology, particularly in Gāndhī's thought, and the Indian philosophy of value.

TANTRA-LITERATURE (*Sanskrit*). It consists of the Āgamas of the Śaiva, the Saṁhitās of the Vaishṇavas, and the 'Tantra' proper of the Śākta, of a later date than the Purāṇas, and stated to have been revealed for the Kaliyuga, though Tantric influence is visible in several of the later Purāṇas. A complete Tantra deals with: (1) *Jnāna* (secret powers of the letters, formulae and figures), (2) *Yoga* (meditation to acquire magic power), (3) *Kriyā* (instructions for carving idols and constructing temples), and (4) *Charyā* (rules regarding rites and festivals). "Though in reality all these branches are not treated in every single one of these works, they all contain a medley of philosophy and occultism, mysticism and magic, and ritual and ethics."

Āgamas: 28 Āgamas of the Śaivas of South India are stated to have been proclaimed by Śiva himself; each Āgama having a number of *Upāgamas*; *Kāmikāgama*, *Suprabhudāgama* and *Kiraṇāgama* treat of architecture and sculpture.

Saṁhitās: Traditionally, there are 108 *Pañcharātra Saṁhitās* but there is actually mention of more than 215 of which about a dozen is published. The *Ahirbudhnyasaṁhitā* (q.v.) in the form of a dialogue between Śiva and Nārada is a Kashmirian work about the fourth cent. A.D. The *Īśvarasaṁhitā* (q.v.) is quoted by Rāmānuja's teacher Yumuna (*c.* 1040); Rāmānuja himself mentions *Paushkara*, *Param* and *Sattvata Saṁhitās*. The *Jñānāmṛita-sāra-saṁhitā* (q.v.) of about 16th cent. agreeing in the matter of cult with the Vallabhāchārya sect is devoted to the glorification of Kṛishṇa and Rādhā. Though probably originated in north, the Saṁhitās are circulated largely in the South India.

Tantra: The Tantras are the dialogues between Śiva and Pārvatī in the form of Āgamas (when Śiva is a teacher) and *Nigamas* (when Śiva is a pupil). There are stated to be 64 Tantras or "64 Tantras each in three different parts of the world". The *Mahānirvāṇatantra*, the most representative of the supe-

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rior Tantra, though not the oldest, speaks of the Brahma in the same way as the Upanishads, but he is the eternal and primeval force (*Śakti*) out of which all things have been created. Since all life is born from the womb of woman, from the mother, the Śāktas believe that the conception of the Highest Deity could only be in a female deity. This Śakti, the great universal mother, is represented by Durgā, Kālī, etc., in ferocious forms and by Umā, Gaurī, Lakshmī and Rādhā in gentle forms. Since the Highest Deity is a woman, every woman is regarded as an incarnation of this Deity. It was this conception which led to a cult of women, which, though in some circles, assumed the form of wild orgies as did appear also in a purer and ennobled form. The cult of Devī, the Goddess, who is the joyous creative principle of nature, includes the Five M's by which man enjoys his existence, preserves his life and obtains issue: (1) *Madya*, wine; (2) *Māṁsa*, flesh; (3) *Matsya*, fish; (4) *Mudrā* parched grain and mystic gesticulations; (5) *Maithuna*, sexual intercourse. The Śākta philosophy corresponds to the systems of Vedānta and Sāṅkhya. It teaches for Kaliyugà the Āśramas of the householder and the ascetic only. The *Kulārṇava-tantra* emphasises the family customs (Kula-dharma). Similarly does the *Kula-chūḍāmaṇi-tantra* though in the form of a Nigama. The *Prapañcha-sāratantra*, ascribed to Śaṅkara, deals with the essence of the universe. The *Tantrarājatantra* treats of the *Strīyantra*, meditating on the diagram of which one attains the knowledge of the unity of everything in the world with the Devī. The *Kālīvilāsa-tantra*, a 'prohibited tantra' refers to Kṛishṇa as the lover of Rādhā who is identical with Kālī. The *Jñānārṇava-tantras* refers to the worship of young maidens as 'the highest sacrifice'. The *Śāradātilaka-tantra* (*c.* 11th cent.) deals chiefly with Mantras, Yantras and magic, though it begins with the theory of creation and origin of human speech. The Tantras seem to have originated in Bengal whence they spread throughout Assam, Nepal, Tibet and China through the agency of Buddhism. They are known all over India including Kashmir and South.

The principal matters, dealt with in the Tantras, are origin and nature of Tantras, Cosmogony, Śiva and Śakti, the science of the body and human nature, various practices, spiritual exercises, the five-fold *Tattvas*, acquisition of superhuman power (*Siddhi*), *Mantra*, *Yoga*, the spiritual guide and disciple, initiation and its various stages. Rudiments of chemistry in relation to medical science and certain other branches of modern science are found in some of the Tantras. For example, mention may be made of Teletherapy, etc.; cosmic ray appears to have been known to Tantras.

The Purāṇas and Tantras reveal mutual influence. Some of the principal Āgama works of Kashmir are: *Mālini-vijaya*, *Ānandabhairava*, *Vijñāna-bhairava*, *Rudra-yāmala*. Closely related to *Āgamas* is the Pratyabhijñā literature; its main works are: *Śiva-dṛishṭi*, *Tantra-sāra*, *Paramārtha-sāra*, *Tantrāloka*. A few of the chief works of the Saṁhitā class are: *Ahirbudhnya-saṁhitā*, *Īśvara-saṁhitā*, *Jñānāmṛita-sāra*, *Parama-saṁhitā*. Chief works of the Tantra are: *Mahānirvāṇa*, *Tantrarāja*, *Śāradā-tilaka*, *Kulārṇava*, *Prapañcha-sāra*, and *Prāṇatoshiṇī*.

The Tantra-literature like the Purāṇas is written in ungrammatical Sanskrit. N. Mukhopādhyāya in the introduction to his edition of the *Kūrma-purāṇa* (*Bibliothica Indica*, p. xv) supplies a correct comparison of Tantras with the allied literature. According to him 'The Purāṇas form an important portion of the religious literature of the Hindus, and together with Dharmaśāstras and Tantras, govern their conduct and regulate their religious observances at the present day.'

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TANTRĀKHYĀYIKĀ. A Sanskrit version of the *Pañchatantra* (q.v.), produced in Kashmir; it is considered to be the oldest version of the *Pañchatantra*, and to have made the nearest approach to the original. See *Pañchatantra.*

TANTRĀLOKA. An authoritative Sanskrit work by Abhinavagupta (q.v.). Covering 37 chapters, it deals with ritualistic and philosophical matters connected with Kashmir Śaivism; it also contains valuable autobiographical material.

TANTRA-PRADĪPA. See *Maitreyarakshita.*

TANTRARĀJA-TANTRA. A Sanskrit Tantric work, which is considered "the king of Tantras"; it contains the *Śrīyantra*, the "famous diagram", which enables one to attain the knowledge that everything in the world is identical with the Devī.

TANTRA SAMUCHCHAYA. A Sanskrit text by Nārāyaṇa (fl. 15th cent.), which deals with the worship of deities in temple, the location of the temple and its construction, the carving of the image and the stone out of which it is to carved. Elaborate in its details, it can be described as a treatise on iconography and sculpture.

TANTRA-SĀRA. A famous Sanskrit Tantra digest by Kṛishṇānanda Āgamavāgīśa (q.v.), which, besides containing hymns to various deities, has the essence of the Tantras of all the Hindu sects, viz., Śaiva, Śākta, Vaishṇava, Saura, Gāṇāpatya, etc. It is a work of high authority not only in Bengal but also in the whole of northern India.

TANTRA-VĀRTIKA. A part of Kumārila's Sanskrit comm. on the *Pūrva-mīmāṁsā-sūtra* (q.v.) of Jaimini; the comm. is on I.ii-iii of the *Sūtra.*

TANTRA-VATA-DHĀNIKĀ. A Sanskrit summary by Abhinavagupta (q.v.) of his own work, called *Tantrāloka* (q.v.).

TAPAN KUMAR DĀS GUPTA. An Indian scholar, whose chief work in German is: *Der Vajra. Eine vedische Waffe* (Hamburg, 1975).

TĀPASA-VATSARĀJA. A Sanskrit drama by Māyurāja or Anaṅgaharsha Mātrarāja (fl. 8th cent.; q.v.).

The work is a variation on the theme of the ruse of the minister, Yaugandharāyaṇa to secure the marriage of Vatsarāja (Udayana), his king and Padmāvatī, in the face of the deep love the king has for his queen Vāsavadattā. Vatsarāja, in this drama of little poetic or dramatic value, becomes an ascetic on learning of his queen's supposed death, whence the title of the play; Padmāvatī, who has become enamoured of the king, follows suit. Eventually, Vatsarāja and Padmāvatī are united to give a happy end. See *Svapna-vāsavadattā.*

TAPATĪ-SAṂVARAṆA. See *Kulaśekhara.*

TAPOVANAM, SVĀMĪ (fl. 20th cent.). A Yogī of Malabar, who passed away recently in his Himalayan Āshram. His Sanskrit autobiography *Tapovana-charita* or *Iśvara-darśana* (Ahmedabad, 1945-47) is written in an excellent prose style.

TĀRĀCHARAṆA TARKARATNA. A Sanskrit scholar, who was in the court of Rājā Īśvarīnārāyaṇa Singh of Kāśī. At the instance of the Kāśīrāja, he took an active part in the *Śāstrārtha* that was held between Svāmī Dayānanda Sarasvatī and the Kāśī Pandits. Tarkaratna hailed from Bengal but had settled at Varanasi. His chief works in Sanskrit are : *Tarka-ratnākara* (1857; printed 1868), *Satyanārāyaṇa-kathā, Kānana-śataka* (on the beauties of the Chakiya forest; 134 verses; 1868) and a work on *Rasas* and *Alaṅkāras.*

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TĀRANĀTHA. See *Schiefner, Franz Anton von.*

TĀRĀNĀTHA TARKAVĀCHASPATI (1806-85). Compiler of the celebrated Sanskrit lexicon *Vāchaspatya* (q.v.) and another well-known dictionary *Śabda-stomamahānidhi.* Son of Kālidāsa Sārvabhauma, he became an erudite Sanskrit scholar and worked in a Government Sanskrit College.

TARANĀTHA TARKAVĀCHASPATI. A Sanskrit scholar, whose *Bahu-vivāhavādaḥ* (1890) discusses polygamy.

TARAṄGALOLĀ. See *Taraṅgavatī-kathā.*

TARAṄGAVATĪ-KATHĀ. A religious romance in Prakrit attributed to Pādalipta (q.v.), composed before the 5th century; however, the original has not come down to us but only a shorter version, written 1,000 years later, in 1643 Prakrit stanzas, entitled Taraṅgalolā, by an unknown poet.

A nun, conspicuous for her beauty, after seeing a couple of ducks in a lotus pond, remembers that in a previous life she had been a duck like this, and that, out of love for a drake killed by a hunter; she had burnt herself with the drake. She longs for the husband of her previous life, and at last finds him, by the aid of a picture which she paints of the couple of ducks. Her former husband carries her off; on their flight they are captured by robbers, and they are to be sacrificed to the goddess Kālī. They are, however, rescued, and their wedding takes place. Soon afterwards through an encounter with a monk, who in his previous life had been the hunter who killed the drake, they renounce the world, and become monk and nun.

The ancient *Taraṅgavatī* was one of the prototypes of the Prakrit poem *Samarāichcha-kahā* (q.v.) by Haribhadra, described by the poet himself as a Dharmakathā.

TARAPOREWALA, IRACH J.S. A modern Parsi linguist, whose chief works are: *Selections from Avesta and Old Persian* and *Sanskrit Syntax.*

TARKABHĀSHĀ. A Sanskrit work (1275) by Keśava Miśra (q.v.), which is a guide to the two schools of Nyāya and Vaiśeshika; it combines the Nyāya and Vaiśeshika views.

TARKAJVĀLĀ. See *Bhavanātha.*

TARKA-KAUMUDĪ. A Sanskrit work by Laugākshi Bhāskara (q.v.), which takes Nyāya and Vaiśeshika principles as one whole and is based on Praśastapāda's *Padārtha-dharma-saṅgraha* (q.v.).

TARKĀMṚITA. A Sanskrit work (*c.* 1700), ascribed to Jagadiśā (q.v.), which is a practical guide to Nyāyā-Vaiśeshika.

TARKA-SAṄGRAHA. A Sanskrit work in four chapters by Annam Bhaṭṭa (q.v.), which is a practical guide-book to the schools of Nyāya and Vaiśeshika philosophy.

TARKA-SAṄGRAHA. A Sanskrit work by Ānandagiri (q.v.) or Ānandajñāna, which is a systematic refutation of the Vaiśeshika theory of atomic creation.

TARKA-SAṄGRAHA-DĪPIKĀ. A lucid Sanskrit comm. by Annam Bhaṭṭa (q.v.) on his own *Tarka-Saṅgraha* (q.v.).

TARKAVĀCHASPATI. See *Tārānātha Tarka-vāchaspati.*

TĀRKIKA-RAKSHĀ. An important Sanskrit treatise by Varadarāja (q.v.) on the Nyāya-Vaiśeshika systems of philosophy. A treatise of the syncretic school, it brings the 12 objects of the Nyāya as well as the six cate-

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gories of the Vaiśeshika under *Prameya*.

TARUṆA VĀCHASPATI (fl. *c.* 1175-1250). A Sanskrit author of a standard comm. on the *Kāvyādarśa* (q.v.).

TĀTĀCHĀRYA, D.T. (1892-1973). A Sanskrit writer, who was originally named Śrīśaila Tātāchārya. He ed. the 'Udyānapatrikā', the Sanskrit journal from Tiruvayyaru. His chief works are : *Kapinām-upavāsaḥ* (q.v.; Kumbhakoṇam, 1925; a story which is a hit against the fickle-minded people, who pretend to observe austerities), *Mugdhāñjali* (a poem), a Sanskrit rendering of Tamil novel *Menakā* by Vaduvur Duraiswami Iyengar, *Nāṭye chā dakshā Vayam* (1967; on the troubles of conducting rehearsals for a drama), *Sopānaśilā*, *Punassṛishṭi* (farces) and *Vadhū-viniśchaya* (Choice of Daughter-in-law), a short story.

TĀTĀCHĀRYA, M.K. (fl. 20th cent.). A Sanskrit writer of Madras, in whose chief work *Bhārati-manoratha* (*c.* 1914), the author falls into reverie on the beach, and calls up visions of the high culture of the country and its decadence in modern times.

TATIA, N. A modern scholar, whose chief work is: *Studies in Jaina Philosophy* (Benares, 1951).

TATTI ŚRĪNIVĀSĀCHĀRYA. A Sanskrit writer, whose *Niroshṭhya-daśāvatāra-stava* (Tanjore, 1900) is a Chitra-kāvya.

TATTVA-BODHINĪ. A Sanskrit comm. by Jñānendra Sarasvatī (q.v.) on *Siddhānta-kaumudī* (q.v.), which is very useful for beginners; it omits the *Svara-prakriyā* and *Vaidikī-prakriyā*.

TATTVA-CHINTĀMAṆI. A celebrated Sanskrit work on Nyāya philosophy, by Gaṅgeśa (q.v.), which is the basis of *Navya-nyāya* schools of Bengal and Mithilā. In its four books, it expounds the Nyāya school of philosophy.

TATTVA-CHINTĀMAṆI-DĪDHITI. A Sanskrit comm. by Raghunātha Śiromaṇi (q.v.) on Gaṅgeśa's *Tattva-chintāmaṇi* (q.v.). See *Anumāna-dīdhiti*, *Pratyakshamaṇi-dīdhiti* and *Śabdamaṇi-dīdhiti*.

TATTVĀLOKA. See *Nyāya-tattvāloka*.

TATTVA-PRADĪPIKĀ. A Sanskrit treatise by Chitsukhāchārya (q.v.) on Advaita philosophy. See *Chitsukhī*.

TATTVĀRTHĀDHIGAMA-SŪTRA. A philosophical Sanskrit work by Umāsvāti (q.v.). also called *Dāśa-sūtrī*. The logic, psychology, cosmography, ontology and ethics of the Jainas are dealt with in the *Sūtras* and the comm. is appended by the author himself. The work, recognised as an authority, has a large number of commentaries by both Śvetāmbara and Digambara Jainas.

TATTVA-SAMĀSA. A Sanskrit work, attributed to Kapila (q.v.), which is a catechism on Sāṅkhya philosophy.

TATTVA-SANDARBHA. See *Bhāgavata-ṣandarbha*.

TATTVA-SAṄKHYĀNA (or-*nirṇaya*). A philosophical Sanskrit text by Madhva (q.v.), in which are discussed the author's views on Vedānta philosophy; as the author insists on fundmental dualisms, his system is named *Dvaitavāda*.

TATTVA-SĀRA. A Prakrit metaphysical work in verse by Devasenāchārya (fl. 9th-10th cent.)

TAUTA. See *Bhaṭṭa Tauta*.

TAUTĀTITA-MATA-TILAKA. A Sanskrit

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work on Mīmāṁsā philosophy by Bhavadeva Bhaṭṭa (q.v.), which follows the views of Kumārila (q.v.).

TAVADIA, J.C. A modern scholar, whose chief work is: *Indo-Iranian Studies* (Vol. I, 1949, Vol. II, 1952).

TAWNEY, C.H. (1837-1922). An English Indologist, whose chief works are Eng. tr. of *Kathā-kośa* (London, 1895) from Sanskrit, of *Prabandha-chintāmaṇi* and of *Kathāsarit-sāgara* (under the title *Ocean of Story*, 1880-87; reprinted with notes by N.M. Penzer in 10 Vols., 1924-28).

TAYLOR, A.C. A modern Indologist, whose chief works are: ed. of *Kathāvatthu* (2 Vols., 1894, 1897) and of *Paṭisambhidā-magga* (2 Vols., 1905, 1907).

TEIVONEN, MARJA-LEENA. A Finnish Indologist, who has tr. into Finnish the *Bhagavadgītā* (1975) and has pub. in Finnish 'In the Steps of the Buddha: Buddhist Philosophy, Monastic Life and Sacred Texts' (Helsinki: Gaudeamus, 1978).

TELAKAṬĀHA-GĀTHĀ (Stanzas of the Oil Cauldron). A Pali poetical work in 89 stanzas by an unknown author; perhaps of a type of Sanskrit *Śataka*, it describes the thought of a Mahethera, or a monk. It is said that he was thrown into a large cauldron of hot oil as punishment, for his suspected illicit sexual connexion with the queen of the king of Kalyāṇi (306-207 B.C.). It appears that a Vihāra was built later on the spot where the Thera was put to death. The *Mahāvaṁsa*, relating the story in brief, speaks of the Thera and his attendant as being slain and thrown into the sea; the *Rasavāhinī* by Vedeha (*c.* 14th cent.) gives greater details of the story. The extant work contains nine sections; there are some cardinal teachings of Buddhism in it, which show a great depth of religious and metaphysical learning. The work has been assinged a date between 10th and 12th century.

TELANG, KASHINĀTH TRIMBAK. A Sanskrit scholar, whose works are the ed. of *Mudrārākshasa* (1900), of *Nītiśataka* and of *Vairāgya-śataka* and *Was Rāmāyaṇa Copied from Homer?* In the Sacred Books of the East Series, he tr. into English the *Bhagavadgītā*, *Sanatsujātīya* and the *Anugītā*.

TERUNNANSE. A modern Czech Indologist, who prepared the Siṁhalese ed. of *Dāṭhāvaṁsa*.

TESSITORI, L.P. A modern Italian Indologist, whose chief works are: ed. and tr. of *Bhava-vairāgya-śataka* and ed. of *Uvaesamālā* (1912), He made valuable contributions to modern Indo-Aryan languages, especially, Rājasthāni, Marawāḍī, Gujarāti and Apabhraṁśa.

TEVIJJA-SUTTA. Thirteenth *Sutta* of the Pali *Dīgha-nikāya* (q.v.).

THAḌĀNĪ, N.V. A modern scholar, whose chief work is: *The Mysteries of the Mahabhārata*.

ṬHĀKUR DUTT DHAWAN. An Aryasamajist scholar, whose chief work is *Truth and Vedas* (1925); earlier he had written *Public Spirit* (1897).

ṬHĀṆAṄGA. See *Aṅga*.

THERA, A.M. (C H.A. Benetta; 1872-1923). An English Indologist, whose chief works are: *Buddhist Review* and *Wisdom of the Āryas*.

THERAGĀTHĀ. A part of the *Khuddaka-nikāya*. See *Sutta-piṭaka*.

THERĀVALĪ. Genealogical list of Jaina heads

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of schools; the testimony of the work of this class is not always acceptable.

THERĪGĀTHĀ. A part of the *khuddaka-nikāya*. See *Sutta-piṭaka*.

THIBAUT, GEORG (1848-1914). A German Indologist, who in 1870 brought out a text dealing with the Kramapāṭha of *Ṛigveda*. In 1871, he assisted Max Mueller in the edition of the *Ṛigveda*. In 1875 he was appointed Anglo-Sanskrit Professor at the Benares Hindu College; he was Principal of that College from 1879-88. From 1888-95, he was Professor at the Muir Central College in Allahabad, and in 1895 he was appointed Principal. He died in Berlin.

Thibaut's important publications are : *On the Śulva-sūtras* (1875), *The Śulvasūtra of Baudhāyana with translation* (1875), *The Arthasaṅgraha, a treatise on Pūrva Mīmāṁsā with translation* (1882), *The Pañchasiddhāntikā, the astronomical work of Varāhamihira with translation* (in colloboration with Pandit Sudhākara Dvivedi; 1889). He contributed trs. of the *Vedāntasūtras* with Śaṅkara's comms. to the "Sacred Books of the East" (vols. 34, 38) and the *Vedāntasūtras* with Rāmānuja's commentary (vol. 48 of that series).

Thibaut's *Astronomie, Astrologie und Mathematic* in "Encyclopaedia of Indo-Aryan Research" (1889) is a standard work. Thibaut divided Indian astronomy into three periods : Vedic, the intermediate and the classical; in the last period strong Greek influence can be detected. So far astrology is concerned, it was an indigenous one. About mathematics, he was of the view that the numerals used now-a-days by all civilized nations are of Indian origin. In his "History of Indian Literature", Winternitz based the chapter on scientific literature on Thibaut's book.

Together with R. Griffith, he ed. the "Benares Sanskrit Series", of which by 1906 more than 100 fasciculi had appeared. Thibaut also wrote a Sanskrit grammar, assisted by Pandit Bāhuballabha Śāstri (1927; 2 Pts. in one).

THIEME, PAUL (1905-). A German Indologist, whose chief works are: *Pāṇini and the Veda* (1935), *Der Fremdling im Ṛigveda* (1938), *Untersuchungen zur Wortkunde und Auslegung des Ṛigveda* (1949), *Studien zur indogermanischen Gemeinsprache* (1953), *Mitra und Aryaman* (1957), *Kleine Schriften* I, II (1971) and *Gedichte aus dem Ṛigveda* (tr., Stuttgart, 1975); he has written also an article 'The Aryan Gods of the Mittani Treaties' (1960) as also several papers on Vedic words and other subjects.

THITE, G.K. A modern Sanskrit scholar, whose chief work is: *Sacrifice in the Brāhmaṇa Texts* (1975); he has also written several monographs relating to *Yajña*.

THOMAS, E.J. (1869-1958). An English Indologist, whose chief works are: *History of Buddhist Thought* (1935), *Life of Buddha as Legend and History* (1927), *Early Buddhist Scripture, Ratanasutta* and *The Road to Nirvāṇa* (the last three trs. from Pali).

THOMAS, F.W. (1867-1956). An English Indologist, whose chief writings are: *Nam, an Ancient Language of the Sino-Tibetan Borderland* (Oxford, 1948), 'Buddhism in Khotan, Its Decline' (Asutosh Silver Jubilee Vol., 1927) and 'A Plural Form of Prakrit in Khotan' (*Journal of Royal Society*, 1927); he collected the verses ascribed to the great grammarian Pāṇini in the different anthologies and also ed. *Kavīndra-vachana-samuchchaya* (1912). He tr. also in English the Jaina work, *Syādvādamañjarī* and wrote a work, *Vaiśeshika Philosophy*.

THRASHER, ALLEN W. A modern American Indologist, whose chief work is: *The Advaita of*

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Maṇḍana Miśra's Brahma-siddhi; he at present teaches in the University of Washington.

THŪLIBHADDA KAHĀ. See *Sthūlibhadra Kathā.*

THŪPA-VAṀSA. A Pali work in prose by Vāchissara, written in the first half of the 13th century. In its three chapters, it gives not only the account of topes erected over the relics of the Buddha, but also describes the previous births and the life of the Buddha; it gives also an account of missionary activities carried over in different countries by the Buddhist monks.

It contains historical accounts of the Theras sent by Thera Moggaliputta Tissa to different parts of India for propagating Buddhism; it provides valuable geographical information about some important places in India, viz., Tāmraliptā, Gandhāra, Kashmir, Suvaṇṇabhūmi, etc.

THURMAN, ROBERT A.F. A modern American Indologist, who teaches in the Amherst College; he specialises in the Indian philosophy and Indo-Tibetan Buddhism. His chief work is: *The Holy Teaching of Vimalakīrti: A Mahāyāna Scripture* (1976); he has also written an article, 'Buddhist Hermeneutics" (*Journal of the American Academy of Religion*, Vol. 46; 1978).

ṬĪKĀ-SARVASVA. A famous comm. by Sarvānanda (q.v.) on *Nāma-liṅgānuśāsana* (q.v.), which was composed in 1159-60.

TIKKANEN, BERTIL (1949-). A Finnish Indologist, whose chief work is on the Sanskrit absolutive.

TILAK, BĀL GAṄGĀDHAR (1856-1920). A celebrated Sanskrit scholar and a leading figure of India's freedom movement, whose chief works are: *Orion* (1893), *The Arctic Home in the Vedas* (Poona, 1903), *Gītā-rahasya* (a comm. on the *Bhagavadgītā*) and article 'The Chaldean and Indian Vedas'. In his *Orion*, Tilak, on the basis of several astronomical statements in the Vedic literature, points out that vernal eluinox (*vasanta-sampāta*) occurred in the *Orion* (Mṛigaśīrsha), which must have been about 4500 B.C. He thus fixed the age of the Veda around 4500 B.C.; the vernal-eluinox later on occurred in the Kṛittikā around 2500 B.C., the age of the Brāhmaṇas. In his *The Arctic Home in the Vedas* (Poona, 1903), he, on the basis of the natural phenomena, described in the Veda as also the nature of Vedic deities, suggests the Arctic as the original home of the Aryans. See *Aṇey, M.S.*

TILAKAMAÑJARĪ. A Sanskrit romance by Dhanapāla (q.v.), which describes the love and union of Tilakamañjarī and Samaraketu.

The romance is styled after the heroine and it has been apparently the author's aim to seek to draw as many parallel pictures to those of the *Kādambarī* in describing the heroine's love for Samaraketu; the narrative is continuous, there being no division into chapters. It contains some information about the Paramāra kings of Dhārā, whom the author eulogises in the introductory verses; Merutuṅga, in his *Prabandhachintāmaṇi*, narrates the incident which made Dhanapāla to name his romance after his daughter. The poet composed his romance to please his royal patron, who, though versed in all arts and literature, was anxious to have an idea of the stories of the Jaina theology. This long romance was handed over part by part to the king and once when yet it was incomplete, the king fell out and ordered the manuscripts to be burnt out. Dhanapāla was inconsolable, but his young daughter Tilakamañjarī had without his knowledge committed to memory every line of the story and she could transcribe the work by her recitation; and the father gave her name to his work.

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TILAKA-YAŚORṆAVA. See *Aṇey, M.S.*

TILAKSIRI, J. A Sanskrit scholar, of Śrī Laṅkā, who is a member of the Consultative Committee of the International Association of Sanskrit Studies. He takes active interest in promoting Sanskrit and Pali studies in his country.

TILIANDER, B. A Swedish Indologist, whose chief work is : *Christian and Hindu Terminology* (1974).

TILOYAPAṆṆATTI. A Digambara Jaina Prakrit work by Yativṛishabha (fl. early centuries of Christian Era), which deals with cosmography and dogmatics; it is ed. by A.N. Upadhye (2 Vols., Sholāpur, 1943).

TIMMER, B.C.J. A modern scholar, whose chief work is : *Megasthenes en de indische Maatschappij* (Amsterdam, 1930).

TIPIṬAKA (Sanskrit *Tripiṭaka*). The name given to the canon of the sacred literature of the Buddhists in Pali, which consists of three piṭakas (baskets of manuscripts), e.g., *Vinaya-*, *Sutta-*, and *Abhidhamma-piṭaka.* The *Vinaya-piṭaka* 'basket of the discipline of the order' (q.v.) contains all that refers to the monastic community (saṅgha) : the rules of the discipline of the order, precepts for the daily life of the monks and nuns, and so on. The *Sutta-piṭaka* 'basket of the Suttas' (q.v.) relates to the ethical principles of the Buddha's teaching; the *Abhidhamma-piṭaka* 'basket of the higher subtleties of the doctrine' (q.v.), expounds the metaphysical principles underlying the doctrine.

The canonical literature is also divided into nine Aṅgas or 'limbs' as mentioned in several places in the *Tipiṭaka*, e.g., *Sutta* (sermons in prose only), *Geyya* (sermons in prose and verse), *Veyyākaraṇa* (explanations, commentaries), *Gāthā* (stanzas), *Udāna* (epigrams), *Itivuttaka* (short sayings beginning with 'Thus spake the Buddha'), *Jātaka* (stories of previous incarnations of Buddha), *Abbhutadhamma* (miracles) and *Vedalla* (teachings in the form of catechism). This division is only meant to classify the various types of Buddhist texts according to their form and contents. It clearly shows that all these diverse types of Buddhist literature were already in existence when the canon was compiled in its present form. The canonical literature can be roughly placed between the death of Buddha, after which the formal collection of his teachings was made according to unanimous Buddhist traditions, and the reign of king Vaṭṭāgāmaṇi of Ceylon during whose reign the canon is said to have been finally closed. Thus the canonical texts were composed some time between the 5th cent. B.C. and the last quarter of the 1st cent. B.C., but the date of some of the texts may be fixed within narrower limits.

"It is now generally agreed that the canon is not as old as the First or even the Second Council, but quotations from scriptures in Aśokan edicts, references to persons well-versed in sacred texts, in inscriptions of the 2nd cent. B.C. and sculptures, reliefs and inscriptions on the railings and gateways at Bhārhut and Sāñchī, suggest that the works on Dharma and Vinaya were current before the rise of the Maurya and Śuṅga dynasties. The *Milinda-pañha* (q.v.) is the earliest evidence of the existence of the three Piṭakas and five Nikāyas."

"As regards the chronology of the different texts constituting the canon, the *Mahāvagga* and *Chullavagga* are evidently anterior to the period of Aśoka, as they are silent about the Third Council. The *Sutta-vibhaṅga* and the five Nikāyas which are referred to in the *Chullavagga* are certainly much older. There is no reference to the *Abhidhamma*, which is the latest of the Piṭakas. The *Kathāvatthu*, ascribed to Tissa, presupposes the *Vinaya*, *Sutta* and the other books of the *Abhidhamma*. The work was probably not written

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till the compilation of the canon by Tissa, and was appended to the canon by the Council. The *Parivārapāṭha*, the last treatise in the *Vinaya*, which is said to have been written by Dīpa in Ceylon, is assigned to the reign of Vaṭṭagāmaṇi, and it refers to the five Nikāyas, the seven treatises of the *Abhidhamma* and all older texts of the *Vinaya* as made known to Ceylon by Mahinda after the Third Council. As the Nikāyas know no place in the east, south of Kaliṅga, and no place in the west, south of the Godāvarī, the geography of the Nikāyas points to their age being much earlier than Aśoka. Roughly, therefore, we may say that the bulk of the *Vinaya-piṭaka* and the first four Nikāyas of the *Sutta-piṭaka* were compiled before 350 B.C."—*HCIP, II, 408.*

Dr B.C. Law in his *History of Pali Literature, I* discusses the chronology of the Pali cannonical texts from different points and places them in the following groups in their chronological order:—

"1. The simple statements of Buddhist doctrine now found in identical words in paragraphs or verses recurring in all the books;
2. Episodes found in identical words in two or more of the existing books;
3. The Sīlas, the Pārāyaṇa group of sixteen poems without the prologue, the Aṭṭhaka group of four or sixteen poems, the Sikkhāpadas;
4. *Dīgha*, Vol. I, *Majjhima*, *Saṁyutta*, *Aṅguttara* and earlier *Pāṭimokkha* with 152 rules;
5. *Dīgha*, Vols. II, III, *Thera-Therī-gāthā*, 500 *Jātakas*, *Suttavibhaṅga*, *Paṭisambhidāmagga*, *Puggalapannatti* and *Vibhaṅga*;
6. *Mahāvagga*, *Chullavagga*, *Pāṭimokkha* with 227 rules; *Vimānavatthu*, *Petavatthu*, *Dhammapada*, *Kathāvatthu*;
7. *Chulla-* and *Mahā-niddesa*, *Udāna*, *Itivuttaka*, *Sutta Nipāta*, *Dhātukathā*, *Yamaka*, *Paṭṭhāna*;
8. *Buddhavaṁsa*, *Chariyāpiṭaka*, *Apadāna*;
9. *Parivārapāṭha*;
10. *Khuddakapāṭha*."

The *Tipiṭaka* was largely drawn upon in the Edicts of Aśoka : from Tibetan and Chinese translations it is learnt that Tipiṭaka works existed in Sanskrit too, not as translations, but independent works. In works like the *Mahāvastu*, *Divyāvadāna*, *Lalita-vistara* etc. parts of Sanskrit *Tripiṭaka* have been quoted; parts of Sanskrit *Tripiṭaka* have also come to light. It may be stated that the canon of the sacred literature of the Buddhists was composed also in Māgadhi and other dialects, but it has not survived; only the Pali version as above is extant in its entirety.

The Pali Text Society, London has been responsible for bringing out Romanized editions of the Pali Canonical and other texts along with their English translations; the latest edition in Devanāgarī characters of the Pali Canon is the one pub. by Jagdish Kashyap in 40 volumes from Nālandā on the basis of already published critical editions by the PTS, and Siamese (1926), Siṁhalese (1926) and Burmese (1954) editions. An edition in Cambodian characters with Cambodian tr. has also been pub. at Phnom-Penh and since 1949 a French tr. based upon this edition is being published.

So far the Sanskrit canon is concerned, there are two encyclopaedic collections of Buddhist learning, viz., the *Chinese Buddhist Tripiṭaka* (consisting mostly of trs. from Sanskrit, along with a few original writings, covering a period of about 1500 years beginning from the 2nd cent. B.C.) and the *Tibetan Buddhist Tripiṭaka* (a similar collection covering about 1000 years, beginning from the 7th cent. A.D.). These two collections include not only Sanskrit counterparts of the Pali canonical texts on *Vinaya*, *Sutta* and *Abhidhamma*, but also extensive philosophical tracts and esoteric text and commentaries from later Buddhist authors, alo

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with Indian works on grammar, medicine, architecture, poetry, travel-accounts and what not. In fact, these are translated reproductions of the ancient manuscript libraries that existed at the Buddhist Universities at Nālandā, Vikramaśilā, etc. before they were uprooted, burnt or destroyed during the Muslim invasion. A.K. Reischauer in his *Studies in Japanese Buddhism* (New York, 1917) estimates the 'Northern Buddhist Canon' (which developed mainly in the northern regions of India and in Central Asia among the Sarvāstivādins) based on Sanskrit to be about one hundred times larger than the Pali Canon.

A critical and up-to-date ed. of the *Chinese Tripiṭaka*, called the Taisho edition was pub. at Tokyo under the editorship of J. Takakusu and K. Watanabe (1924-29), representing the Indian materials in 55 volumes (each of 1000 pages). A supplementary section of 30 Vols. was added (Tokyo, 1929-32), containing 736 works. Later (in 1934) a picture section of 12 Vols., containing ancient Japanese works on Buddhist iconography, with about 10,000 plates (including Maṇḍalas etc.) was added, and three more volumes containing catalogues and Indexes came at the end, thus making the grand collection of the *Chinese Tripiṭaka* in 100 volumes. As regards *Tibetan Tripiṭaka*, photographic reproduction of its Peking edition in 168 volumes has been arranged in Japan.

TIPIṬAKĀLAṄKĀRA (b. 1758). A Burmese Pali poet and author of a poetical version of the *Vessantara- Jātaka*.

TIROKUḌḌA-SUTTA. A part of the Pali *Khuddaka-pāṭha* (q.v.).

TĪRTHA-CHINTĀMAṆI. A Sanskrit Smṛiti digest by Vāchaspati Miśra (q.v.), which is divided into five chapters; it deals with such topics as the purpose of pilgrimage, preliminaries of pilgrimage, rites to be performed at various *Tīrthas*, etc.

TĪRTHAKALPA. A semi-historical work by Jinaprabha Sūri, written between 1326 and 1331; partly in Sanskrit and partly in Jain Māhārāshṭrī Prakrit, it describes Jinistic places of pilgrimage along with the names of their founders, the kings who restored them as also the dates and years.

TIRUGÑANA-SAMBANDHAN, P. A Sanskrit scholar, who has pub. (1976-77), a comparative study of Sanskrit and Tamil *Alaṅkāra Śāstras*.

TIRUMALĀMBĀ (fl. 16th cent.). A Sanskrit poetess, who began writing under king Kṛishṇa Devarāya (r. 1509-29) and continued to the days of Achyutarāya (r. 1529-42) of the Tuluva dynasty of Vijayanagar. *Varadāmbikāpariṇaya*, the only extant work of hers, is a *champū*, dealing with the love and marriage of the Vijayanagar king Achyutarāya with Varadāmbikā, a princess of Salaga, in a highly artificial style. The work begins with a short genealogical history and describes the exploits of Narsa, his marriage with Obamāmbā, and the birth of the son Achyutarāya; it ends with the installation of China Veṅkatādri, the son of Achyuta, as the Yuvarāja. She is also credited with the authorship of some verses recording the grants of land made by Achyutadevarāya.

TIRUMALA BUKKHAPAṬṬANAM ŚRĪNIVĀSĀCHĀRYA. See *Āṅgla-Jarmanī-yuddha-varṇana*.

TIRUNĀRĀYAṆA IYENGAR, M.K. A Sanskrit author of *Kathā-ratnākara* (Bangalore, 1910), which contains prose stories.

TIRUVEṄKAṬĀCHĀRYA, K. A modern Sanskrit writer of Mysore, whose *Amarshamahima* (Sway of Temper, 1951), a one-act play is on the common experience in home and office :

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the irate officer falls foul of his wife, the wave of bad temper passes from him to the clerk, from the clerk to his wife and from his wife to the servant-maid. He has in manuscript form, a Sanskrit version of Tulasīdāsa's *Rāmacharita-mānasa*; portions of it were pub. in the Sanskrit journal *Pratibhā* (II. i).

TISAṬṬHI-MAHĀPURISA-GUṆĀLAṄKĀRA. See *Mahāpurāṇa.*

TISHATA (fl. 14th cent.). A Sanskrit author of *Chikitsā-kalikā* (q.v.), a medical work.

TITHI-NIRṆAYA. A Sanskrit Smṛiti digest by Vāchaspati Miśra (q.v.), which discusses the different Tithis and the various rites to be performed in them.

TITHINIRṆAYA-SĀRA. A Sanskrit Smṛiti digest ascribed to Madanapāla (q.v.) or to Viśvanātha (probably a paraphrase of the name of Viśveśvara), which discusses the different *Tithis* and the various rites to be performed in them.

ṬOḌAR MALL (d. 1918). A scholar, whose critical ed. of Bhavabhūti's *Mahāvīra-charita* was posthumously pub. in 1928; his unfinished manuscript of the ed. of *Prākṛita-piṅgala* is with Alsdorf.

TOḌARAMALLA-KĀVYA. A Sanskrit work, which treats of the life of Rājā Toḍar Mall, the Rajput chieftain and Finance Minister of the Mughal Emperor, Akbar. The time of the poem is not certain, but it may have been composed about the close of the 16th century.

ṬOḌARĀNANDA. A Sanskrit encyclopaedia of law, fasts, festivals, purificatory ceremonies, gifts, modes of conduct as well as of astronomy and medicine, written in the 16th cent. by a host of scholars at the instance of Rājā Ṭoḍarmal (the Revenue Minister of Emperor Akbar); it was named after Ṭoḍarmal.

TOKIWA DAIJŌ. A modern Japanese scholar, who has done much work in studying the catalogues of trs. of Chinese renderings of Buddhist canon.

TOLA, FERNANDO. An Indologist of Argentine, who has tr. into Spanish selected hymns of *Ṛigveda* (Buenos Aires, 1968), selected hymns of *Atharvaveda* (1968), ed. *Gīta Govinda* (1971), ed. *Kuṭṭanīmatam* (Barcelona, 1973), ed. Upanishads (1973), ed. *Bhagavadgītā* (1977), and along with his wife Carmen Dragonetti de Tola has commented on *Yogasūtras* of Patañjali (1973) and has written on Yoga (1978).

TOPOROV, V.N. A modern Russian Indologist, who, jointly with V.V. Ivanov, has produced a historical and grammatical account of Sanskrit (USSR Academy of Sciences, Moscow, 1968); along with T. Ja Elizarenkova, he wrote *Jazyk Pali* (1965), a Pali grammar in Russian. His contribution 'On Brahman. Towards the Origin of the Conception' (in the collection of articles 'The Problems of history of languages and culture of the Peoples of India', 1974) discusses Vedic myt hology and cosmogony.

TOSCANO, GIUSEPPE M. An Italian scholar, whose chief work is: *La prima missione cattolica nel Tibet* (Parma, 1951).

TOTH, EDIT. A modern Hungarian Indologist, who has pub. into Hungarian the *Meghadūta of Kālidāsa* (Budapest, 1959).

TOTTOSSY, CSABA. A Hungarian Indologist, who tr. *Śukasaptati* into Hungarian (Budapest, 1962) and wrote several research papers. He prepared also selected trs. (pub. in different anthologies) from *Arthaśāstra* and from the *Mānavadharmaśastra.* Besides these, he has dealt with Graeco-Roman and Indian relations too.

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TRAILOKYA MOHANA GUHA. A Sanskrit poet, who composed *Gītabhāratam* (1902) in 21 cantos in praise of the British rule in India.

TRAUTMANN, THOMAS R. A modern American Indologist, whose recent paper is 'Consanguineous Marriage in Pali Literature' (*JAOS*, 93.ii. 1973).

TRENCKNER, V. (b. 1824). A Danish Indologist, whose chief works are : ed. of *Majjhima-nikāya*, of *Milinda-pañha* (1880) of *Dhammapada* (with Latin tr. 1855) and *Pali Miscellany*. He collected lexicographical material, which was made use of in the *Critical Pali Dictionary* (Copenhagen, 1924-48).

TRIKĀṆḌAŚESHA. An important Sanskrit work by Purushottamadeva q.v.), which is a supplement of rare words to the *Nāmaliṅgānuśāsana* (q.v.).

TRILOCHANA (fl. 18th cent.). A Sanskrit poet and author of *Tulasīdūta*, a poem on the pattern of *Meghadūta* (q.v.).

TRILOCHANADĀSA (fl. after 8th cent.?). A Sanskrit grammarian, son of Megha and father of Gadādhara of the Kāyastha class; he is the author of the *Kātantra-vṛitti-pañjikā*, a comm. on Durgasiṁha's *Kātantra-vṛitti* (q.v.).

TRIMALLA (fl. between 1383 and 1499). A Sanskrit writer on medicine, who was a southerner but resided in Varanasi. His *Pathyāpathya Nighaṇṭu* or *Dravyaguṇa Śataślokī* discusses the qualities of articles of food of daily consumption, while the *Yoga-taraṅgiṇī* deals with the structure and medicinal qualities of articles used as medicine to cure diseases. His *Vaidya-chandrodaya* describes the characteristics of different diseases. *Alaṅkāramañjarī* is a work on rhetorics. The *Rasapradīpa* on alchemy, was authored by his son, Śaṅkara Bhaṭṭa.

TRIPĀṬHĪ. A modern Sanskrit poet of Varanasi, whose *Kshatrapati-charitam* deals with the life and exploits of Śivājī.

TRIPĀṬHĪ, C.B. A Prakrit scholar, whose chief work is: *Catalogue of the Jaina-manuscripts at Strasbourg* (Leiden, 1976).

TRIPĀTHĪ, RAM SURESH. A modern Sanskrit scholar, whose chief work is ed. of *Kāvyaprakāśa* (with two commentaries: *Sāhityadīpikā* of Bhāskara Sūri and *Vyākhyā* of Kamalakara Bhaṭṭa).

TRIPIṬAKA. See *Tipiṭaka*.

TRIPP, SUSAN JANE, MRS. (1936-). An American Indologist, who is Adjunct Assistant Professor, University of Denver, Colorado. Her chief papers are : "Non-Western Religions : Acquisitive Themes", "The Genres of Classical Sanskrit Literature", "Valery and Sanskrit Poetics", "The Sanskrit Riddle in its Rhetorical Context" and "The Sequence of *Śabdālaṅkāras* in the Earliest Treatises on Sanskrit Poetics".

TRIPURA-DĀHA. A Sanskrit drama, stated in the *Nāṭya-śāstra* (q.v.) to have been composed by god Brahmā himself. There is a drama available, bearing the same title, of the *Ḍima* type, in 4 Acts by Vatsarāja (q.v.), which describes the burning of the capital of the demon Tripura by Śiva.

TRIPURA-DAHANA. See *Vāsudeva*.

TRIPURĀNTAKA (fl. 17th cent. ?). A Sanskrit writer, whose *Yācha-prabandha* describes the life of king Yācha of the kingdom of Venkaṭagiri in the Telugu country.

TRISHASHTI-LAKSHANA - MAHĀPURĀNA.

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Same as *Tisaṭṭhi-Mahāpurisa-guṇālaṅkāra* (q.v.).

TRISHASHṬIŚALĀKĀ-PURUSHA-CHARITA. A Sanskrit epic poem, composed by Hemachandra (q.v.) between 1160 and 1172; in its ten cantos, the lives of 63 best men of the Jaina faith : 24 Jinas, 12 Chakravartins, 9 Vāsudevas, 9 Baladevas and 9 Vishṇudvishas, are dealt with. The last canto, dealing with the life of Mahāvīra, gives some definite information about him. *Pariśishṭaparvan* (q.v.), an appendix to the above work, includes some strange legends about king Chandragupta Maurya as also some other folk-tales.

TRIVARṆĀCHĀRA. A Prakrit work by Jaina Vaṭṭakera, which aims to teach moral lessons to pious Jainas.

TRIVEDAM, D.S. A modern scholar, whose chief work is: *Indian Chronology.*

TRIVEDĪ, H.H. A modern Sanskrit author of *Nāgarāja-vijaya*, a farce on the Republics of ancient north-western India.

TRIVEDĪ, K.P. A Prakrit scholar, whose chief works are : the ed. of *Shaḍbhāshā-chandrikā of Lakshmīdhara* (1916), *Bhaṭṭikāvya*, *Ekāvalī* of Vidyādhara, *Pratāpa-rudra-yaśobhūshaṇa* and *Prakriyākaumudī* (all ed.).

TRIVEṆĪ (1817-83). A Vaishṇava Sanskrit poetess of Śrīperumbudūr, who engaged herself in the construction of some shrines; among women, she stands foremost in poetic contributions to Sanskrit literature. She composed hymns, *Raṅgarātsamudaya*, *Tattvamudrābhadrodaya* (plays; the latter allegorical), *Śuka-sandeśa*, *Bhṛinga-sandeśa* (imitations of Kālidāsa's *Meghadūta*) and two epic poems ; *Raṅgābhyudaya* and *Sampatkumāra-vijaya.*

TRIVIKRAMA BHAṬṬA (fl. 915). A Sanskrit poet, son of Nemāditya (Devāditya) and grandson of Śrīdhara of Śāṇḍilya Gotra. Also called Siṁhāditya, he was a court-poet of the Rāshṭrakūṭa king Indra III, for whom he composed the text of the Navsāri inscription in 915. He mentions Bāṇa, and is cited by Bhoja in his *Sarasvatī-kaṇṭhā-bharaṇa.* He is the author of the *Nala-champū* (on the Nala-Damayantī legend) and the *Madālasā-champū* (based on the story of Madālasā).

TRIVIKRAMA BHAṬṬA (fl. 13th cent. ?). A Sanskrit writer, whose *Mādhava-vijaya*, *Aṇumādhava-vijaya* and *Maṇimañjarī* treat of the life of Ānandatīrtha-Madhva of the Dvaita school of Indian philosophy.

TRIVIKRAMA DEVA (fl. 13th cent.). A Prakrit writer and author of the *Prākṛita-śabdānuśāsana*, a Prakrit grammar.

TRYAMBAKA ŚARMĀ BHAṆḌĀRKAR. A Sanskrit poet, who was formerly in the Varanaseya Sanskrit Vishwavidyalaya, Varanasi. He is the author of *Śrī Vivekānanda-charitam* (Varanasi, 1973), a Mahākāvya in 18 cantos on the life of Svāmi Vivekānanda.

TRYAMBAKA ŚĀSTRĪ (fl. 18th cent.). A Sanskrit author of *Bhāshyabhānu-prabhā*, *Śrutimatodaya* and *Advaita-siddhānta-vijayantī*, all works on Advaita philosophy.

TSUJI, N. A celebrated Japanese scholar, who was pupil of Macdonell and Geldner in early 1920s. He is a scholar both of Vedic and Classical literature and his chief works are: 'Relations between Brāhmaṇas and Śrauta-sūtras' (1952), *Sanskrit Bungakushi* or *History of Classical Sanskrit Literature* (Tokyo, 1973; written in Japanese but with abundant bibliographical notes which are profitable to non-Japanese readers as well) and *Vedagaku Ronshu* or *Select Papers of Vedic Research* (Tokyo, 1977). He held the chair

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of Sanskrit in the Imperial University of Tokyo.

TUBB, GARY. An American Indologist, whose special field of study is Sanskrit literature and who at present teaches in the Harvard University.

TUCCI, GIUSEPPE (1894-1984). A celebrated Italian Indologist, who was winner of the Jawaharlal Nehru Award for International Understanding in 1976. After his post-graduation from the University of Rome, Tucci toured many a time South East Asia, particularly Nepal and Tibet. He taught Italian, Chinese and Tibetan languages at the Calcutta University and had received honorary doctorate from the University of Delhi. Since 1930, he led several scientific and archaeological explorations into Tibet and other regions of Central and West Asia.

He had been Professor of History, Religions and Philosophy of India and the Far East at the University of Rome. He had been the President of the Italian Institute for the Middle and Far East at Rome from 1948 to 1978. He was also the founder of the Academy of Orientalists.

Tucci was the author of a large number of works, including on Indian culture. These are *Pre-Diṅnāga Buddhist Texts on Logic from Chinese Sources* (Baroda, 1929), *Il Buddhismo* (The Buddhism), *Bhāmaha and Diṅnāga* (Bombay, 1930), *Doctrines of Maitreya* (*nātha*) *and Asaṅga* (Calcutta, 1930), tr. of Diṅnāga's *Nyāyamukha*, articles on Vādavidhi, Diṅnāga, Buddhist logic before Diṅnāga, *Indo-Tibetica* (3 vols, Rome, 1932-41), *Tibetan Painted Scrolls* (3 vols.), *Minor Buddhist Texts* (Pt. I, 1956, II, 1958, III, 1971), *Opera Minora* I (Rome, 1971), *Storia Della Filosofia Indiana* (History of Indian Philosophy) and *The Theory and Practice of the Mandala* (1969). Tucci's untiring activity as an editor and interpreter of Buddhist texts went on for about 50 years.

The *magnum opus* under the direction of Tucci is *Le Civilitadell Oriente* (The Civilizations of the East), consisting of 4 volumes in Italian language of Oriental History, Literature, Religions, Philosophy, Science and Arts. His other works are : *Ramakrishna Paramahansa* (1936), *Forme Dello Spirito Asiatico* (Forms of Asiatic Spirit, 1940), *Italia e Oriente* (Italy and East, 1949), *Transhimalaya*, etc. Tucci has inspired and guided a large number of Italian scholars.

TUKOJĪ. King of Tanjore (r. 1729-35) and author in Sanskrit of *Saṅgīta-sārāmṛita* (an exhaustive work on southern system of music) and *Nāṭya-vedāgama* (dealing with dancing).

TULAJĀJĪ MAHĀRĀJĀ. See *Tukojī*.

TULASIRĀMA SVĀMĪ (1867-1915). A Vedic scholar, who was born at Parikshitgarh in the Meerut district of Uttar Pradesh. His chief work is : Sanskrit comm. on the *Sāmaveda* (pub. with Hindi tr.). He also commented on some Upanishads in Sanskrit and Hindi.

TUPṬĪKĀ. A part of Kumārila's Sanskrit comm. on Jaimini's *Pūrvamīmāṁsā-sūtra*; it is on IV-XII of the *Sūtra*.

TURNER, SIR RALPH LILLEY. A celebrated linguist, whose chief work, *Comparative and Etymological Dictionary of Nepali* (1931), gives the comparative etymology of nearly 5000 Nepali head-words. This was to be a precursor for a *Comparative Etymological Dictionary of Indo-Aryan*, of which several fasicles have so far appeared. He is the author also of *Some Problems of Sound Change in Indo-Aryan* (1960; Lectures). His *Collected Papers, 1912-73* have also been published (Oxford, 1975).

TURNOUR, GEORGE (1799-1843). An English Indologist, whose chief work is ed.

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and Eng. tr. of the first 38 chapters of *Mahāvaṁsa* (Ceylon, 1837). At the same time he contributed a series of important articles on Buddhist Chronology and on Pali Buddhist Annals.

TUXEN, POUL (1880-1955). A Danish Indologist, whose chief works are : Danish tr. of *Dhammapada* (1920), of the principal Upanishads and *Buddha-Hans Laere, dens Overlevering og dens Liv i Nutiden* (Kobenhavn, 1928; one of the best books on Theravāda, based upon first-hand knowledge of Buddhism in Thailand). He has contributed to a better understanding of Madhyamaka philosophy by his studies on Chandrakīrti's *Prasannapāda* under the title *Indledende Bemaerkninger til buddhistisk Relativism* (Kobenhavn, 1936).

TYĀGARĀJA (1758-1846). A great musician and devotee of Śrī Rāma, who composed some of his songs in Sanskrit, like the other two great musicians Muttusvāmī Dīkshita and Śyāmaśāstrī; Tyāgarāja's early songs were mostly in Sanskrit.

TYĀGARĀJA ŚĀSTRĪ (1815-1904). A celebrated Sanskrit scholar (also called Rāju Śāstrī) of Mannargudi, who was eighth in descent from the great Appayya Dīkshita (q.v.). No less than 75 Paṇḍitas of different parts of South India, who later attained celebrity, sat at his feet and he himself produced 33 works on *Advaita Śiva-bhakti*, etc., the foremost among which is *Nyāyendu-śekhara* (1915), defending *Advaita-siddhi-chandrikā* against Viśishṭādvaitic criticism of Anantālvār of Mysore in has *Nyāya-bhāskara.*

TYBERG, JUDITH M. An American writer, whose chief works are: *First Lessons in Sanskrit Grammar and Reading* (pub. by the American Academy of Asian Studies, 1951) and *The Sanskrit Key to India's Wisdom*; she runs an independent East-West Cultural Centre in Los Angeles where she holds Sanskrit classes.

TYOMKIN, E.N. A modern Russian Indologist, who, along with V.G. Erman has pub. in Russian "The Three Great Legends of the Ancient India" (1978) and "Myths of Ancient India" (1975). Tyomkin has also pub. a book on Bhāmaha's *Kāvyālaṅkāra*: 'The Views of Bhāmaha, and the dating of his treatise *Kāvyālaṅkāra*' (1975).

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UBHAYĀBHISĀRIKĀ. See *Chaturbhāṇī.*

UDAI PRAKASH ARORA. A modern scholar, who is the author of *Motifs in Indian Mythology, their Greek and Other Parallels.*

UDĀNA. A part of the *Khuddaka-nikāya.* See *Sutta-piṭaka.*

UDĀRA-RĀGHAVA. See *Śākalyamalla.*

UDĀTTARĀGHAVA. A Sanskrit drama by Māyurāja or Anaṅgaharsha Mātrarāja (fl. 8th cent.; q.v.). Based on the *Rāmāyaṇa*, the dramatist has eliminated treachery from the slaying of Vālin by Rāma, and he represents Lakshmaṇa as first to follow the magic gazelle, and Rāma as going later in pursuit. The drama is lost but cited in *Avaloka* (q.v.) and is known to Abhinavagupta and Kuntaka.

UDAYANA (fl. 10th or 11th cent.). The earliest scholar and in fact the real founder of the Navya-nyāya school of Mithilā; of his original works on philosophy of Sanskrit, very famous are *Nyāya-kusumāñjali* (q.v.; comprising 72 Kārikās together with the author's own commentary thereon, in which the existence of God is established), *Ātma-tattva-viveka* (a defence of the doctrine of the eternity of soul against Buddhistic views; also called *Bauddhādhikkāra*), the *Lakshṇāvalī* (the earliest comm. about the literary activity of the Vaiśeshikas) and *Lakshaṇamālā.* Among his comms., the best-known is the *Kiraṇāvalī* (in two sections, a kind of running comm. on Praśastapāda's Bhāshya on the *Vaiśeshika-sūtra*), *Nyāya-pariśishṭa* (a sort of comm. on the *Nyāya-sūtra*), *Nyāya-vārtika-tātparya-ṭīkā* and *Tattva-śuddhi* (or *Nyāya-tātparya-pari-śuddhi*).

UDAYANĀRĀYAṆA SINGH. A Sanskrit scholar, who ed. and pub. *Drāhyāyaṇa-gṛihya-sūtra* (Muzaffarpur, 1934).

UDAYAPRABHA SŪRI. A Jaina Sanskrit poet, who was the religious preceptor of Vastupāla (q.v.) and Tejaḥpāla. A theologian and astronomer too, his *Ārambhasiddhi* is an astronomical work and *Upadeśamāla Karmika* is a comm. on *Upadeśamāla*, composed in 1242. His *Dharmābhyudaya* or *Saṅghādhi-pati-charitra* (q.v.) is a Mahākāvya composed on the occasion of Vastupāla's pilgrimage to Jaina shrines of Western India; this work was composed in collaboration with Narendraprabha. Udayaprabha's *Sukṛitakīrtikallolini* (179 verses in varied metres) is a panegyric in praise of Vastupāla and Tejaḥpāla composed on the occasion of their pilgrimage to Śatruñjaya; it is of great historical importance in that it gives the genealogy of Vastupāla and describes the

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Chapotkala and Chālukya kings. See *Someśvaradatta, Arisiṁha, Bālachandra Sūri.*

UDAYA PRAKĀŚA (fl. 1870). A Sanskrit scholar, who wrote a comm. in Sanskrit on the *Yajurveda.*

UDAYARĀJA. A Sanskrit court-poet of Sultān Mahmūd Begarha of Ahmedābād; his historical poem, *Rājavinoda,* composed between 1458 and 1469 celebrates in seven cantos the life and doings of his patron, whom he calls 'Rājanya-chūḍāmaṇi'. In liberality, the poet says, his patron has even surpassed Karṇa; though in history Mahmūd is depicted as notorious for his bigotry, the author describes him quite the reverse. The poem, recently brought to light, has been ed. by Gopālanārāyaṇa Bahura.

UDAYASUNDARĪ-KATHĀ. A Sanskrit romance by Soḍḍhala (q.v. fl. 11th cent.), sometimes regarded as a *Champū.*

It describes in 8 *Uchchhvāsas,* the fictitious story of the love and marriage of Udayasundarī, daughter of Śikhaṇḍatilaka, king of the Nāgas, and Malayavāhana, king of Pratishṭhāna, making full use of ornate style and accessories of the prose Kāvya. In the first chapter, the poet describes his own geneology and the greatness of his race, and the occasion for his composition; the story begins as from the 2nd chapter.

UDAYAVĪRA SHĀSTRĪ (1894-). A Sanskrit scholar, whose chief works in Hindi are: *Sāṅkhya-darśana kā Itihāsa* (a history of Sāṅkhya-darśana), *Sāṅkhyadarśana-vidyodayabhāshya, Brahmasūtra-vidyodayabhāshya, Vaiśeshikadarśana-vidyodayabhāshya,* similar to Vidyodayabhāshyas on Nyāyadarśana and Yogadarśana, a history of Vedāntadarśana, and a study in Hindi on Kauṭilya's *Arthaśāstra.*

UDBHAṬA (fl. 2nd half of the 8th cent.). A Sanskrit rhetorician and author of the *Alaṅkāra-sāra saṅgraha* (also called *Kāvyālaṅkāra-sāra-saṅgraha* or *Kāvyālaṅkara-saṅgraha*), which defines 41 figures in about 79 verses, and illustrates them in about a hundred illustrative stanzas, taken from his own *Kumārasambhava,* which resembled Kālidāsa's poem of that name; the work was commented upon by Pratīhārendurāja (q.v.) about the middle of the 10th century. Udbhaṭa wrote also *Bhāmaha-vivaraṇa* or *Vivṛiti,* a comm. on Bhāmaha's work on poetics. Udbhaṭa is often quoted in the *Dhvanyāloka* (q.v.), and Kalhaṇa the historian describes that he was Sabhāpati of king Jayāpīḍa of Kāshmir (779-813). The mightiest champion and representative of the Alaṅkāra school, Udbhaṭa's name is associated with several doctrines in Alaṅkāraśāstra; he exercised such a great influence on Sanskrit poetics and attained such a high celebrity, that he easily eclipsed his predecessor Bhāmaha (q.v.) and threw him into long oblivion.

UDDAṆḌA (Uddaṇḍanātha; fl. 15th cent.). A Sanskrit poet and dramatist; he was son of Ranganātha and Rangāmbā and lived in the village Lāṭapura near Kāñchī. After study at the various centres of learning in South India, he went to Malabar in search of fame and there in the courts of kings defeated his opponents; Mānavikrama, the Zamorin of Calicut was his patron. His success evoked jealousy and ultimately he was vanquished in an open competition by a twelve-year old boy named Kakkaseri Bhaṭṭatiri (q.v.). Uddaṇḍa composed a poem, *Kokila-sandeśa* and a drama, *Mallikāmāruta* (qq.v.). De places Uddaṇḍa in the middle of the 17th century.

UDDAṆḌIN. Same as Uddaṇḍa (q.v.).

UDDYOTA. A celebrated Sanskrit comm. by Nāgeśa (q.v.) on Kaiyaṭa's *Mahābhāshya-pradīpa* (q.v.); also called *Mahābhāshya-pradīpod-*

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dyota.

UDDYOTAKARA (fl. *c.* 620). A logician and author in Sanskrit of *Nyāyavārtika*, a work on Nyāya philosophy. He was a fervent sectarian of the Pāśupata belief and defended Vātsyāyana (q.v.) against the attacks of Diṅnāga (q.v.).

UDDYOTANASŪRI (Dākshiṇyachihna; fl. 778). A Prakrit poet, who was a pupil of Tattvāchārya. Author of *Kuvalayamālā* (q.v.), he had mastered all Prakrits and was well acquainted with the important provincial languages current in his times; he mentions 18 provincial tongues, quoting some 2 or 3 characteristic words from each, in the course of the story of his hero when he visits a busy market of a great commercial town. Uddyotana mentions Haribhadra as one of his Vidyāgurus and describes Pādalipta, Sātavāhana, Jaṭāchārya and Ravisheṇa as his predecessors in the art of story-telling.

UDGĪTHĀCHĀRYA (fl. 630). A Vedic scholar, whose Sanskrit Bhāshya on the 10th Maṇḍala (5.7 to 83.5 with minor gaps) of the *Ṛigveda* is at present extant.

UGRABHŪTI (fl. *c.* 1000). A Sanskrit grammarian and author of *Śishyahitanyāsa*, a comm. on the *Kātantra* (q.v.). See *Kātantra, Durgasiṅha.*

UHLENBECK, C.C. A Dutch Indologist, whose chief works are: *Kurzgefasstes Etymologisches Wörterbutch der Alt Indischen Surache* (1899; it gives an idea of how words may be studied and interpreted) and *A Manual of Sanskrit Phonetics* (Eng. ed., 1898). His works are studied for comparative philology.

UI, HAKUJU. A Japanese scholar, whose chief work is: *The Vaiśeshika Philosophy* (London, 1917); he was also responsible for pub. of *Tohoku Catalogue of the Tibetan Canons* (1934).

UJJVALA-NĪLMAṆĪ. A celebrated Sanskrit work by Rūpa Gosvāmin (q.v.), which attempts to place the Vaishṇava doctrine of Ujjvala or Madhura Rasa in the garb and phraseology of the Rasa theory. The Vaishṇava theology speaks of five Rasas representing the degrees of realization of Bhakti, the last being Mādhurya or Ujjvala and which forms the subject-matter of *Ujjvala-nīlamaṇī*; the work reveals the influence of Bengal Vaishṇavism in the domain of politics also.

ULLĀSI-KKAMA-THAYA. A Jaina stotra in Prakrit in 17 verses by Jinavallabha (in 12th or 13th cent.), in honour of Ajita, the second Tīrthaṅkara.

UMĀKĀNTA PĀṆḌE. A modern Sanskrit writer, whose *Mahāyātrā-kāvya* (1984) is a Sanskrit tr. from the Oriya original of Rādhānātha; it is a Mahākāvya in 7 cantos written in a lucid and chaste style. The theme is taken from the *Mahābhārata* and the work is interesting from the literary point of view also.

UMĀMAHESVARA ŚĀSTRĪ, P. See *Śrīchandraśekhara-vijaya-mahāratnākara.*

UMĀPATIDHARA (fl. 12th cent.). A Sanskrit writer, who was the minister of king Lakshmaṇasena of Bengal, in whose court Jayadeva, the author of the *Gīta-govinda*, flourished. His *Kṛishṇa-charita* treats of the story of Kṛishṇa, while his *Pārijāta-haraṇa* is a short drama, describing the fight between Indra and Kṛishṇa for the celestial flower Pārijāta; it contains several musical pieces. Umāpatidhara composed the Deopara inscription of Vijayasena, and his verses are quoted in *Saduktikarṇāmṛita* and *Sūktimuktāvalī* (qq.v.).

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UMĀ ŚAṄKARA TRIPĀṬHĪ. A modern Sanskrit poet, whose chief work is: *Kshatrapati-charitam Mahākāvyam* (on Shivājī, the Maraṭha hero).

UMĀSVĀMIN. See *Umāsvāti.*

UMĀSVĀTI (*c.* 135-219). A Jaina philosopher, who is said to have been the author in Sanskrit of some 500 works, including *Tattvārthādhigama-sūtra* (q.v.), a work of Jaina philosophy. Called Umāsvāmin and given the epithet Gṛidhrapichchha by the Digambaras, Umāsvāti was a pupil of Ghoshanandī Kshamāśramaṇa and traditionally of Kundakunda (q.v.).

UMEŚA GUPTA KAVIRATNA. A Sanskrit author of *Vaidyaka-śabdasindhu* (1894), an Āyurvedic dictionary.

UMESH MISHRA. A Sanskrit scholar, whose chief works are: *Descriptive Catalogue of Sanskrit Manuscripts in the Gaṅgā Nāth Jhā Research Institute* (2 Parts, 1967), *Sanskrit Documents in the National Archives of India* (with S.N. Sen; 1951) and *Bhāratīya Darśana* (1957).

UṆĀDI-SŪTRA. A Sanskrit grammatical work, which contains words derived from verbs and unusual suffixes. It appears to have been known to Pāṇini (q.v.) in some form or another; there are *Uṇādi-sūtras* in various recensions.

UNITHIRI, N.V.P. (1945-). A Sanskrit scholar, who is at present Reader and Head of the Department of Sanskrit, University of Calicut. His chief works are : "A brief survey of Sandeśakāvyas in Sanskrit and Malayalam" (1974; in Malayalam), *Catalogue of Manuscripts* (Descriptive Catalogue of more than 600 Palm leaf MSS lodged in the Department of Sanskrit, University of Calicut; 1985), *Gaveshanāprabandhangal* (1979: six research papers dealing with some problems in Keral Sanskrit literature; in Malayalam) and *Sanskrit Sāhitya Vimarśanam* (Malayalam, under print). He has published more than 40 research papers dealing with Kerala Sanskrit literature and newly-discovered MSS in Sanskrit.

UNMATTA-RĀGHAVA. See *Virūpāksha.*

UNMATTA-RĀGHAVA. See *Bhāskara.*

UNNANSE, M.S. A modern Indologist, whose chief work is the Siṁhalese ed. of the *Rasavāhinī.*

UNNI, NĀRĀYAṆA PARAMEŚWARAN (1936-). A Sanskrit scholar of the University of Kerala, whose chief studies are : *Kokila-sandeśa of Uddaṇḍa*, *Mattavilāsa of Mahendra-vikram Varman*, *Sanskrit Dramas of Kulaśekhara—A Study*, *Sanskrit Plays of V. Krishṇan Thampy*, *Nala Episode in Sanskrit Literature*, *New Problems in Bhāsa Plays* (basing his conclusions on the evidence furnished by 231 manuscripts, he has suggested that all the Trivandrum plays should not be blindly accepted as the genuine works of Bhāsa), *Mūshaka-vaṁśa*, *Śukasandeśa of Lakshmīdāsa* (with comm. *Vilāsinī* of Mānaveda: 1985) and *Meghasandeśa of Kālidāsa* (with comm. *Pradīpa* of Dakshinavarthanatha : in press).

UNTRACHT, OPPI (1922-). A Finnish Indologist, who has pub. monographs on traditional Indian crafts.

UPADEŚA-MĀLĀ. A Prakrit work in 544 stanzas in Gāthā metre by Dharmadāsa Gaṇī, traditionally regarded a cotemporary of Mahāvīra. Giving advice to the Jaina monks and the laity, it teaches Jainism; there are many commentaries on it. According to some manuscripts, the teachings of Mahāvīra are in the form of *sūtras*, which

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were explained by Dharmadāsa in this work. The work is of a very early origin and a Prakrit comm. on it was composed in about 857 by Jayasiṁha Sūri, pupil of Kṛishṇaṛishi.

UPADEŚA-PADA. See *Haribhadra.*

UPADEŚA-RASĀYANA-RASA. An Apabhraṁśa didactic poem by Jinadatta Sūri (q.v.), which is in 80 verses in the form of dancing songs.

UPADEŚA-SĀHASRĪ. A Sanskrit work on Vedānta philosophy, attributed to Śaṅkarāchārya (q.v.). Consisting of 675 stanzas, divided into 19 chapters, it treats of the Vedānta topics but lays greater emphasis on the proper realization of the texts as a means to the attainment of Brahma hood.

UPADEŚA-ŚATAKA. See *Gumāni.*

UPĀDHYĀYA, K.N. A modern scholar, whose chief works is : *Early Buddhism and the Bhagavadgītā* (Delhi, 1971).

UPĀDHYĀYA, M.V. (fl. middle of 20th cent.). A Sanskrit writer of Baroda, who followed Gāndhijī to some extent and expounded in his *Īśvara-svarūpa* (Baroda, 1950) a line of thought which discounted caste, untouchability and even the doctrine of rebirth.

UPĀDHYE, A.N. (1906-71). A Prakrit and Apabhraṁśa scholar, whose chief works are : *Prakrit Language and Literature*, ed. of *Chandralekhā* of Rudradāsa (Bombay, 1945), ed. *Ānanda-sundarī* of Ghanaśyāma (Benares, 1955), ed. of *Śriṅgāra-mañjarī of Viśveśvara* (Poona, 1960), ed. and Eng. tr. of *Kaṁsavaho* of Rāmapāṇivāda, ed. of *Līlāvatī*, perhaps by Kohala, ed. of *Kuvalayamālā* of Uddyotana (Bombay, 1959), *Dhūrtākhyāna* of Haribhadra (critical analysis, 1944), ed. of *Pravachanasāra* of Kundakunda (Bombay, 1935), with Eng. tr.; and ed. of *Paramappapayāsu* of Joindū (1937), with an exhaustive introduction; and of *Tiloyapaṇṇatti* of Yativṛishabha (2 vols., Sholapur, 1943), all Prakrit and Apabhraṁśa works, ed. with scholarship. He also ed. *Varāṅga-charita, Bṛihat Kathākośa* and *Ātmānuśāsana* in Sanskrit. His other works are : *Vālmīki-sūtra—A Myth* (Bombay, 1941), *Paiśāchi Language and Literature* (1940) and *Practical Path* (an exposition of different topics of Jainism).

UPĀṄGA. Six subsidiary limbs or *Upāṅgas* of the Vedāṅgas; their number is six : Nyāya, Vaiśeshika, Sāṅkhya, Yoga, Mīmāṁsā and Vedānta. These are also called the six systems of Indian philosophy (*Shaḍ-darśana*). The topics discussed include logic, psychology, ethics, metaphysics, physics, etc.

UPĀṄGA. See *Uvaṅga.*

UPANISHAD. The last part of Vedic literature, attached to the Brāhmaṇas (q.v.) and according to orthodox Hindus, forming part of the Śruti (see *Veda*); the Upanishads were composed in Sanskrit.

The word *upanishad* is derived from the root 'upa-ni-sad', which means 'to sit down near some one'; this, no doubt, refers to the sitting down of an initiated pupil near the teacher (*guru*) for the purpose of confidential communication of the secret doctrine (*rahasya*). Later on, the word also came to be applied to the texts which incorporated such doctrines.

An Upanishad was above else a 'mystery', which was not intended for the masses, but was communicated only within a narrow circle of privileged persons; the secret and mysterious doctrine of the Upanishads took, however, various forms. Even the old Upanishads have much heterogeneous matter, e.g., metaphysical expositions, description of sacrificial rites, love-charms, spells for the

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cures of diseases and destruction of foes.

The oldest and more authentic Upanishads, however, are in part included in the Āraṇyakas (q.v.) and in part appended to them. The Upanishads form the concluding portions of the Veda and are therefore called Vedānta, or 'the end of the Veda', not only because they came at the end of Vedic period, or that they were taught at the end of Vedic instruction, but also because the latter philosophers found in them the final aim of the Veda. The Upanishads also perhaps reveal how the intelligent Kshatriyas had grown jealous of the Brāhmaṇas and how they attempted to gain a tactical superiority over them by assigning a deeper significance and meaning to the very sacrificial rites which were elaborately developed in the Brāhmaṇas, though the basis of their scepticism is found even in the Ṛigvedic hymns. The Upanishads are in fact the legitimate development of that scepticism.

The earliest six Upanishads known as: (1) *Aitareya*, (2) *Bṛihadāraṇyaka*, (3) *Chhāndogya*, (4) *Taittirīya*, (5) *Kaushītaki* (in prose), and (6) *Kena* (partly in prose and partly in verse) contain pure Vedānta doctrine in original form and are dated in the same period in which the corresponding Āraṇyakas and Brāhmaṇas are placed i.e., before Gautama Buddha. About the same period, but somewhat later, are dated the (7) *Kaṭha*, (8) *Śvetāśvatara*, (9) *Mahānārāyaṇa*, (10) *Īśa*, (11) *Muṇḍaka* and (12) *Praśna Upanishads*, but even these are pre-Buddhistic. The first five of these six are composed mostly in verse and the last partly in prose; these also contain the Vedānta doctrine, blended with the doctrine of the Sāṅkhya and Yoga philosophies. The 13th and 14th Upanishads: *Maitrāyanīya* and the *Māṇḍūkya* are placed in the post-Buddha period. These fourteen are considered as the principal Vedic Upanishads and are the sources of the earliest Indian philosophy; the principal subjects discussed in these Upanishads are: the nature of individual soul, the nature of the Supreme Soul, nature of the World, true and false knowledge, way to liberation, nature of liberation, etc.

The remaining Upanishads which have come down to us have very little connection with the Veda; some of them contain very little that may be called philosophical, and some are more akin to the Purāṇas and the Tantras than to the Veda. According to their purpose and contents, the non-Vedic Upanishads have been classified by Winternitz into six groups, viz.: presenting the Vedānta doctrines; teaching Yoga; extolling the ascetic life; glorifying Vishṇu; glorification of Śiva as the highest divinity; and Upanishads of the Śāktas and of other minor insignificant sects. Some of these, like the *Jābāla-upanishad*, quoted by Śaṅkara, the *Paramahaṁsa-upanishad*, the *Subāla-upanishad* quoted by Rāmānuja, the *Garbha-upanishad*, the *Atharvaśirasa-upanishad*, already mentioned in the Dharma-sūtras as a sacred text, and the *Vajraśūchikā-upanishad* may perhaps belong to a greater antiquity than the rest. The total number of the Upanishads, both Vedic and non-Vedic, is more than 200; the *Muktikā-upanishad* enumerates 108 Vedic Upanishads, classified according to the four Vedas.

The principal contents of the Upanishads, at any rate of the more important among them, are philosophical speculations. The philosophers of the Upanishads are actively engaged in the earliest enquiry into the ultimate truth that lies behind the world of creation. They have variously expressed their findings in the identity of Brahman—that highest principle which manifests itself in the motley of creation and which receives all things back at the time of dissolution—and Ātman which is the individual-self. This has been expressed in the well-known words '*Tat tvam asi*' or 'That art thou,' where '*tat*' meaning 'that' stands for Brahman, and through it the universe, and '*tvam*' meaning 'thou' for Ātman or the individual-self. To quote the words of an Upanishadic sage,

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Sāṇḍilya on the point: 'This my Ātman in my inmost heart is smaller than a grain of rice, or a barley corn, or a mustard seed, or a millet grain....This my Ātman in my utmost heart is greater than the earth, greater than the sky, greater than the heavens, greater than all spheres. In him are all actions, all wishes, all smells, all tastes; he holds this. All enclosed within himself; he speaks not, he troubles about nothing;—this my Ātman in my inmost heart, is this Brahman' (*Chhāndogya, III. 14*, tr. by Winternitz).

An ethical idea underlies the metaphysical doctrine of the Ātman, the conclusion of which must be that it is in reality the universal soul which we love in each individual, and that the recognition of this Ātman must lead to love for all creatures, but it is the doctrine of Karman in which moral element plays a far greater part in the Upanishads, for actions in one life are responsible for the kinds of life in future births. *The Bṛihadāraṇyaka-upanishad* beautifully develops the ethical doctrine of Karman with the doctrine of transmigration.

The yearning for true knowledge, leading not to the disregard of earthly pleasures finds poetical expression in the legend of Nachiketas in the *Kaṭha-upanishad*, but in the *Maitrāyanīya-upanishad* (*I. 2-4*), one of the latest, it leads to contempt of the world altogether and to that pessimistic trait of thought, which often appears in the Buddhist as well as Indian literature. Further, that the 'joy is the Brahman. For truly, out of joy arise all these beings, by joy they live, and when they pass away they are again absorbed into joy.' (*Taittirīya-up. II.9.9, III. 6, Īśa-up. 7*). The more extravagantly the joy of the Brahman was praised, the naiver, the more worthless did earthly existence appear. Therefore, after all, the pessimism of later Indian philosophy has its roots in the Upanishads. No wonder that one of the later Upanishads the *Śvetāśvatara*. (IV. 10) should contain the notion (which in later Vedānta became prominent) that the material world is a magical appearance (māyā) produced by Brahman as a conjuror.

Thus the Upanishads, representing free and bold attempts to find out the truth, without any thought of a system, contain vigorous creative philosophical thought, clothed in the language of poetry; some of them contain anecdotes to bring home to the readers the truth that they aim to inculcate. They make a powerful appeal to both the heart and head. In this way, the base of all the philosophical systems and all the religions of India—heretical and orthodox—is the Upanishad. 'Not only that, from the mystical doctrines of the Upanishads, one current of thought flows to the mystics of Persian Sufism, the mystio-theosophical logos, doctrine of the Neo-Platonics, and the Alexandrian Christians, and on the teaching of the Christian mystics, Eckhart and Tauler, and to the philosophy of the great German mystic of the 19th cent., Schopenhauer', who said about the Upanishad, 'It is the most satisfying and elevating reading which is possible in the world; it has been the solace of my life and will be the solace of my death.'

Below are given the contents of the 14 principal Upanishads:—

(*i*) *Aitareya-upanishad* : An Upanishad of the *Ṛigveda*, it is called after the sage Mahidāsa Aitareya. It consists of three short chapters, the first only sub-divided into four Khaṇḍas. Chap. I deals with the creation of the four worlds, of the cosmic person, and of cosmic powers by the primeval-self; the ingredience of the cosmic powers in the human person; the creation of food of fleeting material form, the entrance of the Self into the body, the mystic name of the sole self-existent Self; Chap. II deals with Self's three successive births, while Chap. III deals with the pantheistic self.

(*ii*) *Bṛihadāraṇyaka-upanishad* : It belongs

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to the Śukla *Yajurveda* and forms the closing part of the extensive Brāhmaṇa, the *Śatapatha*; it contains 6 Adhyāyas (Chapters) divided into 67 Brāhmaṇas. Chap. I describes idealization of Aśvamedha sacrifice into the phenomenon of sunrise; then the philosophical description of the creation of the world and of the working of the five senses in man. Chap. II treats of a dialogue between Dṛipta Bālāki Gārgya, a Brāhmaṇa, and Ajātaśatru of Kāśī, a Kshatriya, ending with the explanation of the phenomena of sleeping and awakening; then the dialogue between Yājñavalkya, the greatest sage of Vedānta philosophy, and his philosophic wife Maitreyī in which Yājñavalkya explains what Ātman or Brahman is and the state of Brāhmībhāva wherein all cognition of duality is lost and the whole world is realized to be nothing else than Brahman. After a description of the Madhuvidyā of Dadhyan Atharvaṇa, this chapter ends with a Vaṁśa. Chap. III gives still more charming disputations at the court of Janaka wherein Yājñavalkya is attacked with searching questions by many philosophers including the redoubtable lady savant Gārgī. Chap. IV elucidates the philosophy of Ātman *alias* Brahman by Yājñavalkya to Janaka; the story of Yājñavalkya and Maitreyī is given again at the end of this chapter and then follows the second Vaṁśa. Chap. V opens with the Śānti Mantra, *Pūrṇmidam* etc., followed by a few short but pithy Brāhmaṇas. Chap. VI quotes two well-known parables from the *Chhāndogya*, one relating to the dispute among the senses for supremacy and another about the migration of the soul by Devayāna and Pitṛiyāna paths, in the form of a dialogue between Śvetaketu Āruṇeya and the king of Kurus, Pravāhaṇa Jaivali. Then follow two Brāhmaṇas which are completely sacrificial and should appear out of place. At the end comes the third Vaṁśa which is the longest of the three.

It is one of the two most important Upanishads (the other being *Chhāndogya*), which opens with the interpretation of the inner meaning of all the scripture-ordained acts, including *Aśvamedha*, as a means of spiritual meditation.

(*iii*) *Chhāndogya-upanishad*: Perhaps the oldest Upanishad, it belongs to the *Sāmaveda* and contains 8 Prapāṭhakas or chapters divided into 154 Khaṇḍas. Chap. I deals with the glorification of Sāman and of Udgītha, with the Sāman chant at sacrifices; stories are told of Baka Dālbhya, Ushasti Chākrāyaṇa and others who were Sāman singers and Sāman philosophers. In Chap. II Sāman is identified with the whole world, the earth being Hiṅkāra and so on to the Sāman of five parts as well as that of seven parts; and in the end are given some actual notes of singing; in Chap. III, the sun with its rays is identified with Ātman; then Gāyatrī, the chief prayer to the sun. The warmth of the living body and the sound heard in the closed ear showing the burning within, reveal that the human soul lives in the heart. The soul and Prāṇa are identified with the world and also mind and speech, sight, hearing and breathing. The whole world outside is Ātman, the sun born out of the bursting of the egg of the universe; the atmosphere with the clouds and the ocean. Chap. IV contains interesting parables of Śūdra king of Jānaśruti Pautrāyaṇa, of Satyakāma Jābāla and of his pupil Upakosala Kāmalāyana; then how the soul reaches the Brahmaloka by the Devayāna (divine path) through light, day, fortnight, month, year, the sun, the moon and finally Vidyut. In Chap. V is a parable of a dispute among the sense for supremacy, as also a dialogue between Śvetaketu Āruṇeya and the Pañchāla king Pravāhana Jaivali, showing how the human soul migrates and a detailed description of Pitṛiyāna (the path of Pitṛiloka). Next follows the interesting dialogue among Prāchīnaśala, Uddālāka Āruṇi, Kshatriya philosopher-king Aśvapati Kekaya and others, the five seekers after truth. Chap. VI contains even more interesting dialogue between Śveta-

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ketu and his father Uddālaka Āruṇi in which the doctrine of *Tat-tvam-asi* (that thou art) is described with many illustrations. Chap. VII gives the eloquent discourse on Ātman, preached by Sanatkumāra to Nārada, 'elucidating the doctrine of Prāṇa and the really highest state of happiness wherein man is conscious of no want or desire.' The last Chap. VIII contains the parable of Prajāpati and his two pupils, Indra and Virochana, the chief of Asuras, with their material views; it forms the pinnacle, so to speak of this glorious Upanishad. Incidentally, the Upanishad mentions Kṛishṇa, son of Devakī.

The *Chhāndogya* together with the *Bṛihadāraṇyaka* (q.v.) forms the mainstay of Upanishadic philosophy; along with the *Bṛihadāraṇyaka* again, it is rich in imparting of mystic meditative exercises. As an Upanishad of the *Sāmaveda*, it begins with the meditative exercises based on the chanting of Sāmans.

(*iv*) *Taittirīya-upanishad*: It belongs to the Taittirīya Śākhā of the Kṛishṇa *Yajurveda* and consists of three Vallīs, sub-divided into 31 (12+9+10) Anuvākas.

The Śikshā Vallī (Chapter concerning instructions) contains the Vedic convocation address, as an exhortation to teachers and students to devote themselves to teaching and learning, and as to how students should conduct themselves in after-life. The Brahmānanda Vallī (Bliss-of-Brahma Chapter) describes the five elements and the superiority of the Bliss of the realization of Brahma over all other pleasures; Bhṛigu Vallī (Chapter concerning Bhṛigu) describes the gradual evolution of ideas about the ultimate basis of things; Bhṛigu tries to discover from his father Varuṇa the one comprehensive principle from which 'all things are born, by which they are sustained and into which they return at death.' Reality can be reached in the state of highest immediacy which transcends thought and its distinctions, which is *Ānanda* or Bliss; Ānanda is Brahma.

(*v*) *Kaushītaki-upanishad* : It belongs to the *Ṛigveda* and forms part of the *Kaushītaki-brāhmaṇa* which follows the *Aitareya*. Entirely in prose, it consists of four long chapters called Adhyāyas and is not sub-divided into any sections. Chap. I deals with the course of incarnation, and its termination through metaphysical knowledge; Chaps. II and III deal with the doctrine of Prāṇa (the Breathing Spirit) and Chap. IV deals with the progressive definition of Brahma.

The Upanishad mostly copies from other older Upanishads, especially the *Chhāndogya* and *Bṛihadāraṇyaka*, with amplifications of its own.

(*vi*) *Kena-upanishad* : It belongs to the *Sāmaveda*, called so from its first word 'Kena' and also called Talavakāra as it belongs to that Śākhā. This Upanishad is a short one, having four Khaṇḍas only, two in verse and two in prose, containing 34 Mantras (13 verse and 21 prose sentences).

The first Khaṇḍa deals with the question as to who sets the mind in motion or gives the first impulse to breath; the answer is that it is the all-conditioning, yet inscrutable agent, Brahma. The second Khaṇḍa deals with the paradox of Its inscrutability and the value of knowledge of It; in the prose part is given the allegory of the Vedic gods' ignorance of Brahma; how they were made to believe that Brahma alone is the source of all powers; Brahma in cosmic and in individual phenomena; Brahma, the great object of desire, concluding with practical instructions and benefits; Brahma here is the unqualified Absolute (Nirguṇa-Brahma) as well as the qualified (Saguṇa Brahma), i.e., God (Iśvara).

(*vii*) *Kaṭha-upanishad*: It belongs to the Kaṭha Śākhā of the Kṛishṇa *Yajurveda* and consists of two Adhyāyas, each sub-divided into three sections called Vallīs.

It gives the story of Nachiketas who was cursed by his father Vājśravas, to go to the world of Yama (Death) and who (Yama) at last imparts to him the doctrine of the immortality of the Ātman, need of the purifica-

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tion of the mind, the oneness of soul, the immanence of the Supreme Soul, discrimination between self and non-self and rules about Yoga.

Vallī I shows Nachiketas's arrival in the house of Yama, and offer of three boons to Nachiketas by Yama; Nachiketas's first wish: to return to an appeased father on earth and its grant; Nachiketas's second wish: an understanding of the Nachiketas sacrificial fire that leads to heaven and its fulfilment; Nachiketas's third wish: knowledge concerning the effect of dying, Nachiketas's argument that this knowledge preferable to the greatest earthly pleasures; Vallī II gives the failure of pleasures and of ignorance; the need for a competent teacher of the soul and steadfast renunciation, the description of the unqualified soul, the mystic syllable 'Om' as an aid, the eternal indestructible soul; III gives the description of the universal and the individual soul, the Nachiketas sacrificial fire as an aid, parable of the individual soul in a chariot, intelligent control of the soul's chariot needed to arrive beyond reincarnation, the way of liberation from death, the immortal value of this teaching; IV relates to: the immortal soul not to be sought through outward senses, the Universal Soul identical with the individual soul and with all creation, failure to comprehend the essential unity of being regarded as the cause of reincarnation; V describes: the real soul of the individual and of the world, the indescribable bliss of recognizing the world-soul in one's own soul, the self-luminous light of the world; VI deals with: degrees of perception of the Soul (Ātman), the gradation upto the Supersensible Person, the method of Yoga, renunciation of all desires and attachments, the passage of the soul from the body to immortality, the means of attaining Brahma and immortality.

The Upanishad has the additional appeal of the poetic setting of a pregnant background in which the elderly Father devoted to the lower sacrificial path of action, is contrasted with his young son, inquisitive of the higher path of knowledge of Self and the secret of what happens after death which the god of Death (Yama) himself is made to reveal.

(*viii*) *Śvetāśvatara-upanishad*: Belonging to the Black *Yajurveda*, it is divided into six chapters; many of them old, being borrowed from the various Saṁhitās as also from other Upanishads. The Upanishad is very thoughtful and eloquent and has not the verbosity of the Black *Yajurveda* Brāhmaṇa.

Chap. I deals with the individual soul in manifold distress, the saving knowledge of the One inclusive Brahma made manifest like latent fire, by the exercise of meditation; Chap. II deals with the spiritual significance of the sacrificial worship, rules and results of Yoga, the vision of God and the immanent God; Chap. III deals with the one God identified with Rudra, knowing the One Supreme Person overcomes death; Chap. IV deals with the one God described as immanent, the universal, the saving knowledge of the one, kindly, immanent Supreme God of the universe, supplication to Rudra for favour; Chap. V deals with Brahma, the liberation through knowledge of the One God; Chap. VI deals with the One God, Creator and Lord, in and over the world; epilogue, and the conditions for receiving the knowledge.

With its Sāṅkhya concepts, theism, identification of the Supreme as Śiva, mention of the concepts of Śakti and Māyā, this Upanishad is significant from several points of view.

(*ix*) *Mahānārāyaṇa-upanishad* : It forms the tenth Araṇa of the *Taittirīya Āraṇyaka* (q.v.) and is known to be a Khila or appendix; it is a very long Upanishad and is not divided into sub-sections.

(*x*) *Īśāvāsya-upanishad* : So called from its first two words or sometimes 'Īśa' from its first word; or sometimes 'Vājasaneyī-saṁhitā-upanishad' after the White *Yajurveda* of which it forms the final, the fortieth chapter, it consists only of eighteen *mantras*. It

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teaches that both Knowledge (vidyā) and Action (avidyā) are necessary for attaining immortality and that both Īśvara and Prakṛiti are to be known.

Mantra I relates to the recognition of the unity underlying the diversity of the world; II describes non-attachment of deeds; III deals with forbidding future for slayers of the self; IV-VII describe the all-surpassing, paradoxical world-being; VIII describes the characteristics of the world-ruler; IX-XI deal with transcending, while involving, the antithesis of knowing; XII-XIII deal with the inadequacy of any antithesis of being; XIV deals with becoming and destruction of a fundamental duality; XV-XVII give a dying person's prayer; XVIII deals with general prayer of petition and adoration.

In a condensed form it gives the important doctrine of the Vedānta philosophy.

(*xi*) *Muṇḍaka-upanishad*: Belonging to the *Atharvaveda*, it is called Muṇḍaka, meaning 'head' because of performing the rite of taking fire on the head mentioned at the end of this Upanishad as a preliminary to the study of the Veda or after muṇḍan 'shaving' as symbolical of becoming completely rid of everything as a result of Brahma knowledge.

Divided into three sections (Muṇḍakas), it deals with classification of knowledge into *Parā* and *Aparā*, the perishable result obtained through *Aparā Vidyā*; Nature and the means of meditation upon Brahman, its result and *Brahma-nirvāṇa*.

(*xii*) *Praśna-upanishad*: It belongs to the *Atharvaveda* and as the meaning of the name Praśna implies, it is the Upanishad of the Questions. It discusses various matters relating to the individual soul, Supreme Soul, origin of beings, the glory of Oṁkāra, etc.

Six seekers after Brahma come to the teacher Pippalāda, the Ṛishi of the *Atharvaveda*, and ask six questions; the six sections of the Upanishad contain answers to the questions asked by these sages. Question I deals with the source of creatures on earth; II concerns with the several personal powers; III deals with six questions concerning a person's life; IV deals with sleep and the ultimate basis of things; V deals with the value of meditation on 'Om'; and VI deals with the Person with sixteen parts.

(*xiii*) *Maitrāyanīya-upanishad*: It belongs to the Maitri Śākhā of the Kṛishṇa *Yajurveda* and is also called *Maitri-upanishad*, for its teaching is that of Maitri.

The work is divided into seven Prapāṭhakas or lessons, the original portion, however, consisting of the first four lessons. It begins with a discourse between king Bṛihadratha and the sage Śākāyana who teaches the Brahma philosophy as it was taught by Maitri. He then recites a dialogue of old days between the Ṛishis called Vālakhilyas and the Prajāpati ealled Kratu; this dialogue ended originally with the fourth lesson, but in the present recension it is extended upto the 29th section of the 6th lesson, where Śākāyana's discourse is shown to have ended with the usual caution: 'This knowledge should not be imparted to a sceptic' and so on. But the Upanishad again continues to the 38th section of this sixth chapter and a seventh chapter is added.

The Upanishad quotes sentences and even exact words from other Upanishads like the *Bṛihadāraṇyaka*, *Chhāndogya*, *Kena* and others.

(*xiv*) *Māṇḍūkya-upanishad*: Belonging to the *Atharvaveda*, it is the shortest of all the Upanishads as it contains twelve prose sentences only.

It describes how the syllable 'Om' is the whole world, the past, the present and the future. and whatever else that transcends three-fold time. It is Ātman in its four stages: the working, the dreaming, the sound-sleeping and the one beyond these three. Om has also four parts: *a*, *u*, *m* and the fourth *amātrā* beyond. The waking state is the letter *a*; the sleeping state is the letter *u*; the deep-sleep state is the letter *m*; the

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fourth is without an element, with which there can be no dealing, the cessation of development, benign, without a second; this Upanishad is of great metaphysical importance.

UPANISHAD-VĀKYA-MAHĀKOŚA. See *Sadhale, S.S.*

UPANISHAT-KĀNDA. Name of a modern work, pub. by Dharma-kośa-Maṇḍala of Wai (4 Vols.), giving the text of all the Upanishads (including several Pre-upanishadic Vedic texts, which are of Upanishadic nature), commentaries of the āchāryas or their followers of different schools, a complete *vākya-kośa*, index of important Sanskrit words and the subject-index. There is an Introduction (Sanskrit and English) by Laxman Shāstrī Joshī, in which he has tried to show that *Upanishadic thought* is not a revolution against but only an evolution of *Brāhmaṇical thought*.

UPAPURĀṆA. Minor Purāṇas in Sanskrit, which have been composed to suit the purpose of local cults and the religious needs of separate sects. The Upapurāṇas are divided into the following categories: Vaishṇava, Śākta, Śaiva, Saura, Gāṇapatya, Non-sectarian and Miscellaneous; some of them claim to be supplements to one or other of the Mahāpurāṇas. The number of extant and lost Upapurāṇas is very large, but their traditional number is said to be eighteen; for their names, see *Purāṇa*. R.C. Hazra states that the age of the Upapurāṇa begins approximately from the Gupta period and the date of the definite formation of 18 Upapurāṇas as mentioned in the *Kūrma-purāṇa*, is approximately between A.D. 650 and 800.

The important Upapurāṇas are: *Nāradīya, Sāmba, Saura, Vishṇudharmottara, Bṛihaddharma, Śiva, Gaṇeśa, Chaṇḍī, Kalki* and *Kālikā* (qq.v.).

UPĀSAKADAŚĀḤ. See *Uvasagadasāo.*

UPASENA. A Buddhist Pali writer and author of the *Saddhammappajotikā*. a comm. on the *Niddesa* (q.v.) or *Mahā-niddesa*; the comm. lacks originality, is only a tr. into Pali of what the author met in the Ceylon commentaries and is decidedly inferior to the work of Buddhaghosha or Dhammapāla (qq.v.). "A Bodh-Gayā inscription mentions one Upasena preceding and another following Mahānāma among the succession of Ceylon teachers. Mahānāma may well refer to the author of the *Mahāvaṁsa*, and his predecessor to our Upasena, in which case his date would be *c.* 5th cent. A.D."—*HCIP, III, 405.*

UPATISA (fl. 4th-11th cent.). A Buddhist Pali writer of Ceylon, to whom *Mahābodhi-vaṁsa* (q.v.) or *Bodhi-vaṁsa* (History of Bodhi Tree) has been ascribed.

UPAVANA-VINODA. A Sanskrit text on Arbori-horticulture, being an extract from Peterson's edition of *Śārṅgadhara-paddhati* (q.v.).

UPAVARSHA. Traditionally a brother of Varsha and preceptor of Pāṇini (q.v.), he is a Sanskrit commentator on the *Pūrva-mīmāṁsā-sūtra* (q.v.) of Jaimini.

UPAVEDA. Sanskrit works based on Vedas (q.v.), their number also being four. The Upavedas are : *Āyurveda* (dealing with medicine, physiology, hygiene, surgery, anatomy and chemistry), *Arthaveda* (on arts and crafts), *Gāndharvaveda* (dealing with music, dramatic art and dancing) and *Dhanurveda* (on warfare and the manufacture of arms). There are no works named as such, but each *Upaveda* contains a number of treatises.

UPENDRANĀTHA SENA. A modern writer, who lived at Rayarakhti, Barisal; his Sanskrit works are : *Pallichchhavi, Makarandikā, Kundamālā* (all novels in prose) and *Kavivara-Bhavabhūti* (criticism).

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UPENDRA ṬHĀKUR. A modern scholar, whose chief work is : *Some Aspects of Ancient Indian History and Culture.*

URMESE, K.P. (1913-). A Sanskrit poet, whose *Girigītā* is based on the Sermon on the Mount.

URMILĀ AGARWĀL. A modern scholar, whose chief work is : *North Indian Temple Sculptures* (9th to 13th century: forthcoming).

URMILĀ RUSTOGI. A Sanskrit scholar, whose chief work is : *Darśa-Pūrṇamāsa* (a comparative ritual study; 1981).

ŪRUBHAṄGA. A Sanskrit drama in one Act by Bhāsa (q.v.), based on a scene from the *Mahābhārata.*

It describes, at the close of the Mahābhārata War, the fight between Bhīma and Duryodhana in which the thigh of the latter is broken by the former. Duryodhana falls in agony; his son comes to him in his childish way, but the father is fain to save him the sorrow of his plight. His parents and wives surround him; he seeks to comfort them; Aśvatthāmā swears vengeance despite his (Duryodhana's) counsels to peace; visions of his brothers and Apsarās float before Duryodhana and he passes away.

UŚANAS. One of the twenty traditional writers of original Smṛiti and author in Sanskrit of *Auśanasa-dharmaśāstra.* He is perhaps author also of a Sūtra work on politics; his date is uncertain.

USHA CHOUDHARY. A Sanskrit scholar, who is Reader in Sanskrit, University of Delhi. Her chief works are : *Indra and Varuṇa in Indian Mythology* (1981) and *Vedic Mythopoeia, an Approach to Vedic Religion, Myth and Poetry* (1983).

USHĀRBUDHA ĀRYA. A modern scholar, who is working on Madhvāchārya's interpretation of *Ṛigveda*; his *The Man in Kāvya* (Delhi, 1971) is an interesting study.

USHĀ SATYAVRAT (1934-). A modern scholar, whose chief work is: *Sanskrit Dramas of 20th Century* (1971).

UTGIKAR, N.B. A scholar, whose chief work is the ed. of *Gauḍvaho* of Vākpati (2nd ed., Poona, 1927); he wrote also an article on the story of Ṛishi Aṇi Māṇḍavya. He also ed. the *Virāṭaparva* of the *Mahābhārata* as also the *Collected Works of R.G. Bhandarkar.*

UTPALADEVA (Utpala or Utpalāchārya; fl. 2nd half of 10th cent.). A Sanskrit poet and author of the *Stotrāvali* (q.v.), a poem of 20 short hymns addressed to Śiva. A pupil of Somānanda and teacher of Abhinavagupta, he is also credited with the authorship of the *Īśvara-pratyabhijñā-sūtra* (also called *Pratyabhijñā-sūtra* or *Pratyabhijñā-kārikā*), an authoritative work on the *Pratyabhijñā-śāstra* of Kashmir Śaivism and which superseded the earlier works on the subject and the entire Śaiva philosophy of Kashmir came to be termed as *Pratybhijñā Darśana* outside the State; the famous rhetorician Abhinavagupta (q.v.) wrote a comm. entitled *Īśvara-pratyabhijñā-vimarśinī* on it. *Īśvara-siddhi* and *Ajaḍa-pramāṭṛi-siddhi*, other works on Śaiva philosophy, were also written by Utpaladeva. He is credited with the authorship also of a comm. on Varāhamihira's *Bṛihatsaṁhitā*, in which there are definitions of about sixty Sanskrit *Akshara-gaṇa Vṛittas*; he also quotes two illustrations from Prakrit, which contain the name of the metre as well as its illustration.

UTPREKSHĀVALLABHA (fl. before 14th cent.). A Sanskrit poet, whose real name appears to be Gokula; he was a votary of Śiva and was also known as Śivabhaktidāsa. He is the author of the *Bhikshāṭana* (q.v.)

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and *Sundarī-śataka*, a poem in Āryā metre, eulogising the beauty of the female form in highly artistic style; the latter work was composed at the request of Madanadeva.

UTTAM KAMAL JAIN, MUNI (1938-). A Jaina scholar, whose chief work is : *Jaina Sects and Schools* (1975).

UTTARĀDHYANA-SŪTRA. See *Uttarajjhayaṇa*.

UTTARAJJHAYAṆA-SUTTA (*Uttarādhyana-sūtra*). The first *Mūla-sutta* (q.v.), which as a religious poem, is one of the most valuable portions of the Jaina *Siddhānta* (q.v.). It is a Prakrit poem in 36 sections, in mixed prose and verse, comprising various texts of multiple authorship, compiled at different periods. The oldest nucleus consists of valuable poems—series of gnomic aphorisms, parables and similes, dialogues and ballads. Several sections are sermons in series of aphorisms, admonitions to the pupils, on Karman and sin, on the voluntary death of the sage and the involuntary death of the fool, on true and false ascetics, etc. While Section VII consists mainly of parables, Section VIII is an independent poetical discourse entitled *Kāvilīyam* (q.v.). The whole of Chap. XVI too is devoted to the commandment of chastity. There are also a number of beautiful old Itihāsa dialogues and ballads of ascetic poetry. Chap. XXII covers the ballad when Rājīmatī admonishes the ascetic Rathanemi, intent on seducing her. As a contrast to the poetical passages, Chaps. XXIV, XXVI-XXXVI contain only dry sermons, various points of Jaina dogmatics and regulations for the life of the monks.

UTTARA-LĪNATTHA-PAKĀSINĪ. A Pali comm. on *Uttara-vinichchhaya* (q.v.).

UTTARAPURĀṆA. See *Jinasena*.

UTTARAPURĀṆA. See *Mahā-purāṇa*.

UTTARA-RĀMA-CHARITA. A Sanskrit drama in seven Acts by Bhavabhūti (q.v.), depicting the banishment of Sītā and her re-appearance with her sons, Lava and Kuśa.

Sītā is sad after the departure of her father, Janaka, who had come to Ayodhyā to meet her and Rāma after their return from Laṅkā; Rāma consoles her. News is brought from Vasishṭha that Rāma should meet every wish of Sītā as she is an expectant mother but he should rank first of all the duty to his people. Lakshmaṇa shows Rāma and Sītā the pictures containing scenes of their forest wanderings; Sītā wishes to revisit the hermitages on the Gaṅgā, while Rāma prays that his magic weapons may spontaneously pass to his sons to be born soon. Sītā, wearied, falls asleep, when a Brāhmaṇa named Durmukha brings the news that some people doubt Sītā's purity during her confinement at Rāvaṇa's palace. Rāma accordingly decides to banish Sītā and commands Lakshmaṇa to take away Sītā and leave her in the forest on the plea of her visiting the old scenes. In Act II, a conversation between an ascetic Ātreyī and Vāsantī, the spirit of woods, reveals that Rāma is celebrating an *Aśvamedha Yajña* (horse-sacrifice) and that Vālmīki is bringing up two fine boys to sing the *Rāmāyaṇa*. Rāma appears, sword in hand, after slaying an impious Śūdra, Śambūka, who is purified at his death by Rāma and appears in spirit form and leads his benefactor to Agastya's hermitage. In Act III two rivers, Tamasā and Muralā, report in a conversation that the abandoned Sītā would have killed herself but Gaṅgā preserved her and entrusted her two sons, born in her sorrow, to Vālmīki to be brought up and trained. Then Sītā in a spirit form appears, unseen by mortals, under Tamasā's care to revisit the scenes of her youth; Rāma also appears. At the sight

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of the scene of their early l[illegible], both faint, but Sītā, recovering, touches unseen Rāma who recovers only to relapse and be revived again. Finally, Sītā departs leaving Rāma fainting. Act IV shows a hermitage where Janaka has retired from his kingly duties owing to grief on Sītā's banishment by Rāma. Kausalyā, Rāma's mother, who has also left the palace life, meets Janaka; both console each other. They are interrupted by the merry noises of the children of the hermitage; one, especially pre-eminent is Lava who has a brother Kuśa and who knows Rāma only from Vālmīki's work. The horse for Rāma's *yajña* approaches, guarded by soldiers; undaunted by the royal claim of sovereignty, Lava decides to oppose it. Act V shows exchange of martial taunts between Lava and Chandraketu, Lakshmaṇa's son, who guards the horse for Rāma, though each admires the other. In Act VI, a Vidyādhara and his wife, flying in the air, describe the battle of the youthful heroes and the magic weapons they use. The arrival of Rāma interrupts the conflict; he admires Lava's bravery, which Chandraketu also extols; he questions Lava but finds that the magic weapons came to him spontaneously. Kuśa enters Bharata's hermitage, where he has carried Vālmīki's poem to be dramatized. Rāma admires the two splendid youths who are, though he knows it not, his own sons. In Act VII all take part in a supernatural spectacle devised by Bharata and played by the Apasarās; Sītā's fortunes after her abandonment are depicted. She weeps and casts herself in the Bhāgīrathī; she reappears supported by Pṛithvī, the Earth goddess, and Gaṅgā, each carrying a newborn infant. Pṛithvī declaims against the harshness of Rāma, while Gaṅgā excuses his acts. Both ask Sītā to care for the children until they are old enough to be handed over to Vālmīki, when she can act as she pleases. Rāma believes the scenes real and faints; Arundhatī suddenly appears with Sītā, the latter goes back to her husband, and brings him back to consciousness. The people acclaim Sītā as queen, while Vālmīki presents to them Rāma's sons Kuśa and Lava, but Sītā disappears underground for good.

The drama, the best of Bhavabhūti's plays, is reputed for the artistic delineation of the *Karuṇa-rasa* (pathetic sentiment).

UTTARA-VINICHCHHAYA. A Pali metrical compendium of *Vinaya-piṭaka* (q.v.), by Buddhadatta (q.v.), which consists of 23 chapters; *Uttara-līnattha-pakāsinī* by Vāchissara Mahāsāmī is perhaps a comm. on this work.

UVAṄGA (*Upāṅga*). A class of Jaina canonical works in Prakrit, which forms the second part of the *Siddhānta* (q.v.); the number of such Uvaṅgas is twelve, each Aṅga (q.v.), having an Upāṅga or Uvaṅga. For detailed information, see *Siddhānta*. The Uvaṅgas are in the following traditional order :—

(*i*) *Uvavāiya* (*Anupapātika*) : This first *Uvaṅga* is divided into two parts; the first part describes the departure of Mahāvīra for the Puṇṇabhadda shrine and the pilgrimage of king Kuṇiyā Bhimbasāra-putta to that place to listen to Mahāvīra's sermons dealing with the results of good and bad deeds, and with the duties of monks and lay devotees, while the second part deals, in questions and answers, with the suffering and reward consequent upon bad and good deeds.

(*ii*) *Rāya-pasenaijja* (*Rājapraśnīya*) : The second *Uvaṅga*, which, in the Purāṇic style, contains a story of the pilgrimage of the god Sūriyābha to Mahāvīra. The chief topic is a dialogue between king Paësi (or king Prasenajit) and the monk Kesi, which culminated in the conversion of the king to Jainism; here Kesi endeavours to prove to Paësi that there is a soul independent of the body, whilst Paësi thinks that he has established the contrary by means of experiments.

(*iii*) *Jīvājīvābhigama* : The third *Uvaṅga*, which consists of 20 sections, gives an exhaustive classification of living creatures and a

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description of the universe in all its details (oceans, islands, palaces of gods, etc.).

(*iv*) *Pannavaṇā* (*Prajñāpanā*) : This fourth *Uvaṅga*, written by Ayya Sāma, consists of 36 chapters. It classifies living beings and contains a geographical ethnographic outline in which the Aryans and barbarians (*mlechchha*) are enumerated with their respective abode.

(*v*) *Sūrapaññatti* (*Sūriyapannatti*) : This fifth *Uvaṅga* describes the heavens based on the Sun; it contains a systematic presentation of the astronomical views of the Jainas.

(*vi*) *Jambuddīva-paññatti* (*Jambudvīpa-prajñapti*) : This sixth *Uvaṅga* describes Jambudvīpa, the central continent; it contains the mythical geography of the Jainas. In the description of Bhāratavarsha, however, the legends of king Bharata occupy much space.

(*vii*) *Chandapaññatti* (*Chandraprajñapti*) : The seventh *Uvaṅga*, consisting of 23 sections, deals with the astronomical theory of the heavens, based on the moon. In its available manuscript, it is identical with *Sūrapaññatti*.

(*viii*) *Nirayāvaliyāo* or 'the series of hells': This eighth *Uvaṅga* describes how the ten half brothers of king of Champā, Kuṇiya or Ajātaśatru were killed by their grandfather Cheḍaga of Vesāli in the battle against him and how they were reborn in various hells.

(*ix*) *Kappāvaḍaṁsiao* (*Kalpāvataṁsikāḥ*) : This *Uvaṅga* gives an account of the ten sons or the princes (who were converted to Jainism) and whose story was told in the eighth *Aṅga*.

(*x*) *Pupphiāo* (*Pushpikāḥ*). This tenth *Uvaṅga* gives an account of ten gods and goddesses who drove towards the earth in their heavenly chariots to pay homage to Mahāvīra, whereupon the latter tells Goyama Indubhūti their previous history.

(*xi*) *Pupphachūliāo* (*Pushpachūlikāḥ*) : This eleventh *Uvaṅga* describes similar stories as in the tenth *Uvaṅga* or rather they are indicated merely by catchwords.

(*xii*) *Vaṇhidasāo* (*Vṛishṇidaśāḥ*) : This twelfth *Uvaṅga* deals with the conversion of the twelve princes of the Vṛishṇi dynasty by the saint Aṛitthanemi; the first of the legend deals with Kaṇha (Kṛishṇa) Vāsudeva and is thus connected with the Kṛishṇa legend.

UVASAGADASĀO. See *Aṅga*.

UVASAGGAHARA-STOTRA. Perhaps the earliest of the Jaina hymns in Prakrit, attributed to Bhadrabāhu (q.v.); it is a eulogy of Pārśvanātha in five verses.

UVASAGGA-HARAṆA-STOTRA. Same as *Uvasaggahara-stotra* (q.v.).

UVASAGGA-STOTRA. Same as *Uvasaggahara-stotra* (q.v.).

UVESA MĀLA KAHĀṆYA CHHAPPAYA. (*Upadeśa Māla Kathānaka Chhappaya*). An Apabhraṁśa work in 81 Padyas by Vinayachandra Sūri (q.v.), which is a didactic work, giving illustrations from the lives of old Tīrthaṅkaras and other eminent Jaina religious leaders.

UVVAṬA (fl. 11th cent.). A Vedic scholar, whose Sanskrit comm. on Mādhyandin *Vājasaneyi-saṁhitā* of Śukla *Yajurveda* has been ed. and pub. along with the comm. of Mahīdhara and original text by Rām Śakalamishra (4 Vols., 1912-15); Uvvaṭa's comm. is very concise and at times not clear. Uvvaṭa also comm. on the *Ṛigveda-prātiśākhya* ascribed to Śaunaka, on *Vajasaneyi-prātiśākhya*, ascribed to Kātyāyana, on some portions of *Ṛigveda* and on *Śatapatha-brāhmaṇa*.

UVAVĀIYA. See *Uvaṅga*.

UVESA-MĀLĀ. See *Upadeśa-mālā*.

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V

VACEK, JAROSLAV (1943-). A Czech Indologist, whose chief work is: *The Sibilants in Old Indo-Aryan: A Contribution to the History of Linguistic Area* (Prague, 1976); in collaboration with Filipsky (q.v.), he produced a monograph on Aśoka and tr. the *Bhagavadgītā* into Czech.

VĀCHASPATI GAIROLĀ. A Sanskrit scholar, whose chief works in Hindi are: *Saṁskṛita Sāhitya-kā Itihāsa* (History of Sanskrit Literature) and *Bhāratīya-darśana* (Indian Philosophy).

VĀCHASPATI MIŚRA (fl. 841). A Sanskrit writer on philosophy and a versatile and erudite genius, who was thoroughly conversant with every branch of the orthodox system. He, therefore, deservedly earned the epithets of *Sarvatantrasvatantra* or *Sarvadarśanavallabha*, generally applied to him. He composed an index to the *Nyāyasūtras* (841), while the *Sāṅkhya-tattva-kaumudī* and the *Tattvaśāradī* are his commentaries on Iśvarakṛishṇa's *Sāṅkhyakārikā* and *Vyāsabhāshya* (on Patañjali's *Yogasūtra*) respectively. His *Nyāya-vārttikā-tātparya-ṭīkā* contains a brilliant defence of the orthodox logicians against Buddhistic onslaughts; the *Nyāya-sūchīnibandha* and the *Nyāya-sūtroddhāra* are his two more *Nyāya* works. The *Nyāyakaṇikā* is his comm. on the *Vidhiviveka* of Maṇḍanamiśra, while the *Tattvabindu* is an independent work on the Bhāṭṭa Mīmāṁsā in which Vāchaspati makes a distinction between two schools of the Prābhākaras as old and new. *Bhāmatī* (q.v.) is on Śaṅkara's *Bhāshya* on the *Brahmasūtra*, while *Tattvasamīkshā* is a comm. on the *Brahmasiddhi*, a Vedantic work of Maṇḍanamiśra *alias* Sureśvara. Vāchaspati wrote under the patronage of king Nṛiga whose munificence was unsurpassed, but whose identity has not yet been established.

VĀCHASPATI MIŚRA (fl. latter half of 15th cent.). A great Sanskrit writer of Mithilā on Navya-smṛiti and Navya-nyāya; he was the adviser in Dharmaśāstra of Mahārājādhirāja Harinārāyaṇa and his son Rūpanārāyaṇa. He was a voluminous writer and his *Vivāda-chintāmaṇi* occupied a pre-eminent position in Hindu Law. His Smṛiti works are: *Tīrthachintāmaṇi*, *Vyavahāra-chintāmaṇi*, *Vivādachintāmaṇi* (q.v.), *Kṛitya-chintāmaṇi*, *Tithinirṇaya*, *Vivāda-nirṇaya*, etc.; his *Nyāya* works are: *Nyāya-tattvāloka* or *Naya-tattvāloka*, *Nyāyasūtroddhāra*, *Nyāya-ratna-prakāśa*, *Pratyakṣha-nirṇaya*, *Anumāna-nirṇaya*, *Śabdanirṇaya*, *Khaṇḍanoddhāra* and *Chintāmaṇiprakāśa*.

VĀCHASPATI MIŚRA. An author of Sanskrit *Smṛiti-sāra-saṅgraha*, his full name being Chandraśekhara Vāchaspati.

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VĀCHASPATI MIŚRA. Author of the Sanskrit lexicon, *Śabdārṇava*.

VĀCHASPATI UPĀDHYĀYA (1943-). A Sanskrit scholar, whose chief works are: 'Studies in Mīmāṁsā Philosophy' (in Sanskrit) and a Hindi comm. on *Artha-saṅgraha* (1977) of Laugākshi Bhāskara.

VĀCHASPATYA. A monumental Sanskrit lexicon by Tārānātha Tarkavāchaspati (q.v.), who fl. in the first half of the 19th century. It consists of 22 parts, with ample quotations from and references to Vedic and other branches of Sanskrit literature. "Divided into six parts, it gives synonyms of words after analysing them into their basic forms and suffixes and determining their genders. Compound words have been expounded, and at places Bengali equivalents of the words noted. It also explains the technical terms and doctrines of the orthodox and heterodox systems of philosophy."

VĀCHISSARA (fl. 1st half of 13th cent.). A Buddhist Pali writer and author of *Thūpavaṁsa* (q.v.); a grammatical work *Bālāvatāra* is also attributed to him by the *Gandhavaṁsa* (q.v.).

Vāchissara Mahāsāmī is the supposed author of Pali commentaries: *Vinayasāratthadīpanī* (or *Vinaya-vinichchhaya*) and *Uttaralīnattha-pakāsinī* (or *Uttara-vinichchhaya*); also of a comm. on *Khema-ppakaraṇa* (q.v.).

VADEHA. See *Vedeha*.

VADEKAR, R.D. A Sanskrit scholar, who ed. with notes and index the *Ashṭādaśa Upanishadaḥ* (1958; jointly with Limaye); Index of words and clauses covering almost every word makes this edition highly useful. He ed. also three Pali works : *Pāṭimokkha*, *Dhammasaṅganī* and *Atthasālinī* (qq.v),

VĀDINDRA TIRTHA (fl. 18th cent.). A Sanskrit scholar of Dvaita school, who composed *Guruguṇastava*, a poem in 36 *Sragdharā* verses in praise of Rāghavendra.

VĀDIRĀJA SŪRI (fl. 12th cent.). A Sanskrit logician-poet, whose chief works are: *Pārśvanātha-charita*, *Yaśodhara-charita* (both biographies), *Pramāṇa-nirṇaya*, *Nyāya-viniśchaya-vivarṇa* (both on Jaina logic), *Upāskāchāra*, *Ekībhāva-stotra* (a lyrical poem) and a few works on meditation and spiritual practices. He fl. at the court of the Western Chālūkya king Jayasiṁha.

VĀDIRĀJA TĪRTHA (1480-1600). A Sanskrit poet, scholar and philosopher, who was born in a village in South Kanara district of Karnataka. As a poet, his chief works are : *Rukmiṇīśa-vijaya* (a devotional poem in praise of Lord Kṛishṇa), *Sarasa-bhāratī* (a poetical work dealing with Madhva theology) and *Tīrtha-prabandha* (a travelogue, describing the holy places all over India). A great exponent of Dvaita philosophy, his chief philosophical works are : *Tātparya-nirṇaya-ṭīkā*, *Prameya-saṅgraha* and *Pāshāṇḍa-mata-khaṇḍana*, while his plays, which are no longer extant, are : *Jāmbavatī-pariṇaya* and *Satyabhāmā-samāgama*. His other poems are : *Ekībhāva-stotra* and *Daśāvatāra-stuti*. He is said to have written over 90 works. His life is described in *Vādirāja-vṛitta-ratna-saṅgraha* by Raghunātha (q.v.).

VAGASIN, A.A. A modern Russian Indologist, who has studied the problem of the charter of slaves in *Arthaśāstra* (q.v.).

VĀGBHAṬA. Sanskrit writers on medicine; there were probably two writers of this name of whom we have two famous works—the *Aṣhṭāṅga-saṅgraha* and the *Aṣhṭāṅga-hṛidaya-saṁhitā*. The former, like the *Suśruta*, being in prose mixed with verse, is cited as the work of Vṛiddha Vāgbhaṭa, while the latter, being entirely in verse, is referred to having been

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composed by Vāgbhaṭa only. Among the two Vāgbhaṭas, the author of the *Ashṭāṅga-hṛidaya-saṁhitā* laid the other under contribution to a large extent. Vāgbhaṭa the senior is the son of Siṁhagupta, grandson of Vāgbhaṭa, and a disciple of the Buddhist Avalokita. He fl. about the beginning of the 7th cent.; the younger Vāgbhaṭa fl. about the beginning of the 8th cent. but he claims the same parentage as his elder namesake. Both these, however, were Buddhists and naturally enough the *Ashṭāṅga-hṛidaya-saṁhitā* was tr. into the Tibetan language.

VĀGBHAṬA (fl. 12th cent.). A Jaina Sanskrit poet and author of the *Nemi-nirvāṇa* (a poem dealing with the life of Neminātha, a Jaina Tīrthaṅkara) and *Vāgbhaṭālaṅkāra* (q.v.), a work on Alaṅkāra. He wrote under Jayasiṁhadeva Chālukya, to whom he pays a tribute in his *Vāgbhaṭālaṅkāra*, where, in one of the verses illustrating the figure of speech *Saṅkara*, he says that there are only three gems in the world; viz., Aṇhilapura city, king Jayasiṁhadeva, and his Śrīkalaśa elephant.

VĀGBHAṬA (fl. 13th cent.). A Jaina author in Sanskrit of *Kāvyānuśāsana*, an Alaṅkāra work.

VĀGBHAṬA. Supposed author of *Rasa-ratna-samuchchaya* (q.v.), an Āyurvedic work.

VĀGBHAṬĀLAṄKĀRA. A Sanskrit work on poetics by Vāgbhaṭa (q.v.), written in the 12th century. In its five chapters, covering some 260 kārikās, most of the topics of poetics are discussed. The object is to present a popular and easy epitome of the subject, without adhering to any particular school.

VAGĪSHWAR VIDYĀLAṄKĀR (1896-1976). A Sankrit scholar and poet, whose chief works are: *Kālidāsa aur usaki Kāvya-kalā*, Hindi tr. of *Śākuntala*; *Nīrāñjanā* (a kāvya) and one-act plays in Sanskrit.

VAHNI-PURĀṆA. Another name of *Agni-purāṇa* (q.v.); there is also an *Upapurāṇa* bearing the same title.

VAIDYA, C.V. A Sanskrit scholar, whose chief works are: *History of Sanskrit Literature* (1930), *The Riddle of the Rāmāyaṇa* and *The Mahābhārata : A Criticism*; he has made studies on *Bhāgavata-purāṇa* as well.

VAIDYA, L.R. A Sanskrit scholar, who ed. Jagannātha's *Bhāmini-vilāsa* (Bombay, 1887).

VAIDYA, N.V. A modern Prakrit scholar, who ed. the *Nāyādhammakahāo* (Poona, 1940), an important Jaina Aṅga.

VAIDYA, P.L. A modern scholar; who has ed. *Kumārapāla-charita* of Hemachandra, *Prākṛita-vyākaraṇa*, *Jasahara-chariü* and *Mahāpurāṇa* (3 Vols.) of Pushpadanta, small Aṅga works, *Avadāna-kalpalatā* and has written *Manual of Ardhamāgadhī Grammar* (Poona, 1934) and *The Rise and Spread of Buddhism* (Marathi). In the critical ed. of the *Mahābhārata*, pub. by the Bhandarkar Oriental Research Institute, he ed. the *Karṇaparva*, critically ed. the *Harivaṁśa* (2 Vols.), ed. the *Pratīka-Index to the critical ed. of the Mahābhārata* (Vols. I-VI), and ed. the *Ayodhyā* and *Yuddha kāṇḍas* (1962, 1971) in the critical ed. of the *Rāmāyaṇa*, pub. by the University of Baroda. He also has ed. a good number of Buddhist Sanskrit Texts for the purpose of making available to scholars a large part of the inaccessible Sanskrit Canon.

VAIDYA JĀDAVJI TRIKAMAJI ĀCHĀRYA. A modern Sanskrit scholar, who has ed. *Charakasaṁhitā of Agniveśa*.

VAIDYA-JĪVANA. A Sanskrit medical work by Lolimbarāja (q.v.).

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VAIDYAKA-ŚABDASINDHU. A dictionary of Sanskrit medical terms, herbs, etc. used in the Āyurveda, written by Umeśa Gupta Kaviratna in 1894.

VAIDYANĀHA. A Sanskrit poet of Mithila, who composed *Tārāchandrodaya*, which is a biographical account of king Tārāchandra of Mithilā. The manuscript is dated Sam. 1736 or A.D. 1679.

VAIDYANĀTHA PĀYAGUṆḌE (fl. 2nd half 18th cent.). A pupil of the grammarian Nāgeśabhaṭṭa (q.v.) on whose works he is believed to have written commentaries in Sanskrit; he lived at Benares. His chief commentaries are: *Kāśikā* (also called *Gadā*, on *Paribhāshenduśekhara*), *Chidasthimālā* (on *Laghuśabdenduśekhara*), *Chhāyā* (on *Uddyota*), *Kalā* (on *Vaiyākaraṇa-siddhānta-mañjūshā*), *Prabhā* (on *Śabdakaustubha*) and *Ramā* comm. on *Chandrāloka* of Jayadevapīyusha-varsha). He is sometimes identified with Bālambhaṭṭa Pāyaguṇḍe, while some regard Bālambhaṭṭa as son of Vaidyanātha.

VAIDYANĀTHA ŚĀSTRĪ. A modern Vedic scholar, whose chief works in Hindi are: tr. of *Sāmaveda*; *Vaidika Itihāsa Vimarśa* and *Vaidika Jyoti* (1955).

VAIDYANĀTHA ŚĀSTRĪ, T.S. A Sanskrit writer, whose *Nītinibandhana* (1966) offers for children two popular Tamil epics rendered into Sanskrit.

VAIDYANĀTHA TATSAT. See *Govinda Ṭhākura.*

VAIJAYANTĪ. A Sanskrit lexicon by Yādavaprakāśa (fl 11th cent.; q.v.), which has two portions: synonymous and homonymous, which are fuller than the *Amarakośa* (q.v.). The latter section arranges the words in the alphabetical order of their initial letters, and there are three Kāṇḍas containing homonyms of 2, 3, or more syllables. See *Nāmamālikā.*

VAIKHĀNASA-DHARMA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

VAIKHĀNASA-SMĀRTA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

VAIKUṆṬHA VIHĀRI NANDA ŚARMAN. A modern Sanskrit poet of Puri, whose *Kīchaka-vadha* (1982) is a musical poem, using Oriya metres, perhaps for the first time in Sanskrit. The story is based on the well-known episode of the *Mahābhārata.*

VAIRĀGYA-SĀRA. An Apabhraṁśa didactic poem in 77 *dohās* by Suprabhāchārya (q.v.), describing general moral principles of Jainism.

VAIRĀGYA-ŚATAKA. See *Śataka-traya.*

VAIŚESHIKA-SŪTRA (or,-*darśana*). The first systematic Sanskrit work on Vaiśeshika philosophy, ascribed to Kaṇāda (q.v.), which is divided into ten Books, each consisting of two sections. Its contents are: discussion of the five categories (Bk. I), treatment of different substances excepting soul and mind (II), on soul and mind along with the objects of the senses and nature of inference (III), discussion of the atomic structure of the universe (IV), on the nature and kinds of action (V), ethical problems (VI), question of quality, self and inference (Bk. VII), on problems of perception, inference and causality (Bks. VIII-X). The date of the work is uncertain, but the system may have arisen about the time of the Buddha and Mahāvīra (6th-5th cent. B.C.). The work appears to have received additions from time to time.

VAITĀNA-ŚRAUTA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

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VAIYĀKARAṆA-BHŪSHAṆA. A Sanskrit gloss by Kauṇḍa Bhaṭṭa (q.v.) on Bhaṭṭojī's *Vaiyākaraṇa-siddhānta-kārikā.*

VAIYĀKARAṆA-BHŪSHAṆA-SĀRA. A Sanskrit work by Kauṇḍa Bhaṭṭa (q.v.), which is a sort of abridgement of his *Vaiyākaraṇa-bhūshaṇa* (q.v.).

VAIYĀKARAṆA - SIDDHĀNTA - KAUMUDĪ. Same as *Siddhānta-kaumudī* (q.v.).

VAIYĀKARAṆA-SIDDHĀNTA - MAÑJŪSHĀ. A Sanskrit work by Nāgeśa (q.v.) on the philosophy of grammar.

VĀJASANEYI-PRĀTIŚĀKHYA. See *Prātiśākhya.*

VĀJASANEYI-SAṂHITĀ. See *Veda* (*Yajurveda*).

VAJIRABUDDHI. Author of a Pali work of the same title, which is a comm. on the *Samanta-pāsādikā* (q.v.); his date is uncertain.

VAJJĀLAGGA. A Prakrit anthology in 795 verses (of which 95 may have been later interpolations) by Jayavallabha (*c.* 11th-12th cent.). Written in several sections called *Vrajyās* and on various subjects, the predominant sentiment is erotic; several verses of the *Gāthāsaptaśatī* (q.v.) occur in it.

VAJRA-SŪCHĪ. A Sanskrit polemic on the Brāhmaṇical caste system, which is sometimes ascribed to Aśvaghosha, but was perhaps written by Dharmakīrti to whom it is attributed by the Chinese translation (A. D. 973-81).

VĀKKŪṬA. A Sanskrit poet, whose elegant stanzas voicing forth the condition of the lover at various situations, are found in an anthology; his date is uncertain.

VĀKPATIRĀJA. A Prakrit poet of the court of king Yaśovarman of Kanauj, who describes himself as a pupil of Bhavabhūti. He composed the *Gauḍa-vaho* (q.v.; A. D. 725); according to Jaina tradition, he composed the work in prison. The author's style is generally free from artificial word-puns, though long compounds are not entirely wanting.

VAKROKTI-JĪVITA. A famous Sanskrit work in four parts on Poetics by Kuntala (q.v.), which seeks to establish that *Vakrokti* (charming mode of expression) is the soul of poetry. It contains, like many other works on poetics, *Kārikās*, *Vṛitti* and *Udāharaṇas*, the former two being author's own works and the last quoted from various authors. Giving several varieties of *Vakrokti*, together with illustrative examples, it seeks to establish that *Vakrokti*, and not *Dhvani*, has an independent existence and is thus the soul of poetry.

VAKROKTI-PAÑCHĀŚIKĀ. A Sanskrit work in 50 verses by Ratnākara (q.v.), which is written in the form of conversation and repartees between Śiva and Pārvatī in their love-sport.

VAKULĀBHARAṆA (fl. 15th cent.?). A Sanskrit writer, whose *Yatīndra-pravaṇa-champū* treats of the life of Rāmānujāchārya (q.v.).

VĀKYAPADĪYA. A grammatico-philosophical Sanskrit work in verse, by Bhartṛihari (q.v.), which in its three chapters deals with questions of the philosophy of grammar.

VALE, R.N. A scholar, whose chief work is: *Verbal Composition in Indo-Aryan* (1948).

VALERY, RUDOY. A modern Russian Indologist, whose special study is on Buddhist philosophy.

VALJACIC, CEDOMIL. An Indologist of

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Yugoslavia, who has pub. in Slovenian: 'A Selection of the Early Buddhist Poetry' (Sarajevo, 1977) and 'Crossroads of Asian Philosophies' (I, II, Zagreb, 1978).

VALLABHĀCHĀRYA (1478/79-1530). Founder of the Śuddhādvaita school of philosophy, who offers a theistic interpretation of the Vedānta, which is different from those of Śaṅkara and Rāmānuja (qq.v.). Son of a Tailanga Brāhmaṇa named Lakshmaṇa Bhaṭṭa, Vallabhā va lived for some time at Vrindāvana and for some time at Mathurā. He is known for his Sanskrit comm., called *Aṇubhāshya* (q.v.) on the *Brahmasūtra* or *Vedāntasūtra*. Among Vallabhācharya's works in poetry are *Premāmṛita*, *Mathurāmāhātmya*, *Mathurāshṭaka*, *Yamunā-stava*, besides *Subodhinī*. a comm. on the *Bhāgavata-purāṇa*. He also wrote philosophical treatises, such as *Siddhānta-muktāvalī* (The Pearel-Necklace of Doctrines), *Bhakti-vāridhinī*, *Sannyāsa-nirṇaya*, *Tattvadīpa-nibandha*, *Siddhānta-rahasya*, etc. His life is described by Gopāladāsa in *Vallabhākhyānaka* and by Bābu Sītārāma Śāstrī in *Vallabha-digvijaya*.

Vallabha's philosophy is Śaṅkara's monism minus the doctrine of illusion (or *Māyā*); to him the world and the finite souls are all real; they are not an illusion, but they are not different from Brahma either. All things are Brahma; there is absolute identity among them. In Vallabha, there is an identification of Brahma, not with Vishnu as such, but with his incarnation, Kṛishṇa of Gokula. The sportive Kṛishṇa with his mistress Rādhā is the object of worship to the adherents of the Vallabhāchārya school. The worship of Rādhā, along with, or in preference to Kṛishṇa, led to the debasement of Vaishṇavism.

Vallabhāchārya is the founder of Pushṭimārga—'Pushṭi' means "Divine Grace" and "Marga" means "Path" or "Religion"; hence "Path of Divine Grace". According to this Path, Bhakti is both the means and the end; it is given by God; it comes by His Grace. The Pushtimārga was fully organised and developed by Vallabha's son, Viṭṭhalanātha (1516-76); while Vallabha laid emphasis on serving Kṛishṇa mentally, Viṭṭhala introduced the practice of worshipping the deity eight times a day with vocal and instrumental music and offering him the daintiest food. Viṭṭhala is extremely devoted to Rādhā, whose sweet speech he holds dearer than salvation itself; he engaged four of the disciples of his father and four of his own to compose and sing songs celebrating the love of Rādhā and Kṛishṇa. These eight prominent poets became collectively known in Hindi as the *Aṣhṭachhāpa* or the eight Diestamps producing coins in the shape of poems.

VALLABHĀCHĀRYA. Author in Sanskrit of a comm. on Praśastapāda's *Padārtha-dharma-saṅgraha* (q.v.).

VALLABHADĀSA. A Sanskrit author of an abbreviated version of *Vetāla-pañchaviṁśatikā* (q.v.); his date is uncertain.

VALLABHADEVA (fl. between 12th-15th cent.). A Kāshmirian compiler of the Sanskrit anthology—*Subhāshitāvalī* (q.v.).

VALLABHADEVA. A Sanskrit commentator on *Meghadūta* of Kālidāsa.

VALLĀLA. See *Vallālasena*.

VALLĀLASENA (Vallāla). One of the greatest Hindu rulers of Bengal (r. 12th cent.), who was a great social reformer, a scholar, and a pupil of Aniruddha Bhaṭṭa (q.v.). Author of several works in Sanskrit on Smṛiti and astrology, his works are: *Dāna-sāgara*, *Adbhuta-sāgara* (qq.v.), *Pratishṭhā-sāgara*, *Āchāra-sāgara* and *Vrata-sāgara*; of these the first two are known to exist. He assumed the title *Ari-rāja-niḥśaṅka-śaṅkara*.

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VALLĀLASENA (fl. end 16th cent.). Author in Sanskrit of *Bhoja-prabandha* (q.v.).

VALLAURI, MARIO. An Italian Indologist, whose studies cover many fields. He has tr. with notes *Sudhālaharī* of Jagannātha Paṇḍita, Rāmachandra's drama, *Satyahariśchandra* (1913), Ghanaśyāma's *Ḍamruka*, the *Mukundamālā* of Kulaśekhara, the *Pratimā-nāṭaka* of Bhāsa, *Āścharya-chūḍāmaṇi* of Śaktibhadra, has ed. *Santānagopāla-kāvya* of Lakshmī Rājñī and has written on Indian theatre, on Kauṭilya's *Arthaśāstra* and on the *Samarāṅgaṇa-sūtradhāra*. He has pub. also a series of analytical accounts of the contents of the biggest Purāṇa, the *Skanda* and has written also on the *Narasiṁha-purāṇa*, the *Nārada-purāṇa*, the *Śiva-gītā*, and the *Nīti* chapters of the Purāṇas; he has made some studies on Indian medicine as well.

VALLIS, H.W. A modern Indologist, whose chief work is: *Cosmology of the Ṛigveda.*

VALLISAHĀYA KAVI (fl. middle of 19th cent.). A Sanskrit writer of Vādhulagotra, who was the pupil of Nārāyaṇa and lived at Virinchipuram in North Arcot district. His *Yayāti-taruṇānandam* is a drama in 5 Acts on the loves of Śarmishṭhā and Yayāti, who regained his youth by exchanging his old age with that of his son, Puru. His fragment of a drama *Rochanānandam*, probably in 5 Acts describes the marriage of Aniruddha, son of Pradyumna and Rochanā, daughter of Rukmavarman. His *Śaṅkarāchārya-digvijaya* deals with the life of Śaṅkarāchārya.

VĀLMIKI. Traditional author of the Sanskrit *Rāmāyaṇa* (q.v.); according to a legend, Vālmīki's former name was Ratnākara and he was a bandit but he abandoned his profession at the instance of sage Nārada and started a long and arduous penance. While engaged in penance at one spot for years, he was covered all over with an anthill, which is called *Valmīka* in Sanskrit; hence his name Vālmīki. One day, while going to the river for a bath, he was moved to pity at the sight of one of a pair of curlews (engaged in erotic enjoyment) killed with an arrow by a fowler. This shocking scene made him utter a verse, cursing the fowler. After his curse, when Vālmīki was in a meditative mood, Brahmā inspired him to compose the *Rāmāyaṇa* (q.v.). See *Rāmāyaṇa.*

VĀLMĪKI. See *Kāśī Kṛishṇāchārya.*

VALYI, ISTVAN. A Hungarian student, who got acquainted with Indian students at the University of Leyden about the year 1750. Later on, he compiled his work in Hungarian and thus was a pioneer Indologist.

VĀMANA (fl. 2nd half of the 8th cent.). A Sanskrit rhetorician and the author of the *Kāvyālaṅkāra-sūtravṛitti* (q.v.), a work comprising 319 *Sūtras*, divided into five parts, which are further sub-divided into 12 Chaps., with a *vṛitti* thereon, composed by the author himself and illustrations derived from various sources. Kalhaṇa describes Vāmana as one of the ministers of king Jayāpīḍa of Kāshmir (779-813) and was thus a contemporary of Udbhaṭa (q.v.). Vāmana is the foremost champion of the *Rīti* school, which comprises that the soul of poetry is *Rīti*, i.e., a peculiar arrangement of words that they exhibit *Guṇas*, but the *Rīti* school was not aware of what the *Guṇas* belong to. Vāmana's contribution, however, is that he made a very close approach to the soul of poetry, while his successors realised in full.

VĀMANA. See *Kāśikā-vṛitti.*

VĀMANA BHAṬṬA BĀṆA (fl. 15th cent.). A Sanskrit poet, son of Komatiyajvan and grandson of Varadāgnichit; a polymath, his versatility earned him the titles 'Shaḍbhāshāvallabha' and 'Kavisārvabhaum'. Born in the

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Vatsa *gotra* of Bāṇa, he thought he was Bāṇa incarnate and in fact styled himself Abhinavabhaṭṭabāṇa. In his early days, he was at Vijayanagar and saw the glory of Harihara's reign; there he composed *Śṛiṅgāra-bhūshaṇa*, a Bhāṇa, narrating the visit to the street of courtesans, incidentally describing ram-fights, cock-fights, boxing, etc. Later he migrated to the court of Komati Vemabhūpāla, the Reḍḍi king of Koṇḍavīḍu. His other dramas are: *Pārvatī-pariṇaya* (a dreamy dramatization of the theme of *Kumāra-sambhava* in five Acts dealing with the nuptials of Śiva and Pārvatī; this play is sometimes wrongly ascribed to Bāṇa) and *Kanakalekhā* (dealing with the marriage of the daughter of Vīravarman with Vyāsavarman, both Vidyādharas, born as human beings on account of a curse). His poems, *Nalābhyudaya* in eight cantos and *Raghunātha-charita* in thirty, deal with the lives of Nala and Rāma respectively. In imitation of the *Meghadūta*, he composed a poem, *Haṁsa-sāndeśa*. Of the *Bṛihatkathā-mañjarī*, only the portion dealing with the story of *Kādambarī*, is now extant. The lexicons he composed are *Śabdachandrikā* and *Śabdaratnākara*. He glorified his patron Vemabhūpāla, known as Vīranārāyaṇa in his prose-romance, *Vemabhūpāla-charita* (q.v.) or *Vīranārāyaṇa-charita*, which is a deliberate copy of Bāṇa's *Harsha-charita*.

VĀMANĀCHĀRYA (fl. 20th cent.). A Sanskrit writer, whose *Dayānanda-prābhava* deals with the life and activities of Dayānanda Sarasvatī (q.v.).

VĀMANA KṚISHṆA CHITALE. A modern Sanskrit writer, whose *Bhārata Svātantrayam* (Freedom of India), written in elegant prose, treats of the Indian Freedom Movement in 4 Pts. called 'Vivekānanda-yuga', 'Tilaka-yuga', 'Gandhi-yuga' and 'Nehru-yuga'. He also wrote *Tilaka-charitra*, a prose biography of Tilak (q.v.).

VĀMANA-PURĀṆA. See *Purāṇa*.

VAṀŚA-BRĀHMAṆA. See *Brāhmaṇa*.

VAṀŚAMAṆI (fl. 17th cent.). A Sanskrit poet, who composed his *Gīta-digambara* (devotion songs) for entertaining the scholars and princes.

VAṀSATTHA-PAKĀSINĪ. A Pali comm. on the *Mahāvaṁsa* (q.v.) of unknown authorship, which was probably written in the 12th century.

VAṀŚĪGOPĀLA ŚĀSTRI. A Sanskrit author of two scientific short stories : *Chetanam kvā aste* and *Śukraloka-yātrā*, both pub. in *Saṁskṛitam* (1956).

VANAMĀLĀ BHAVALKAR (Mrs.). A modern Sanskrit authoress of *Pādadaṇḍa*, a drama dealing with contemporary problems.

VANARATANA MEDHAṄKARA (fl. 12th-13th cent.). A Pali poet and author of a kāvya *Jina-charita* (q.v.); he lived during the reign of Bhuvanaika Bāhu, king of Ceylon (acc. *c.* 1273).

VANARATANA MEDHAṄKARA (fl. 1300). A Pali writer and author of *Payoga-siddhi* (q.v.), a Pali grammatical work, which is considered to be the best work of Moggallāna school of grammar.

VĀÑCHCHHEŚVARA. A court-poet of king Pratāpasiṁha and his son Tukkojī of Tanjore (r. 1728-35), a descendant of Govinda Dīkshita of the family of Bhosala and author in Sanskrit of *Mahishā-śataka* (a marvellous and pleasant poem, in which he mingled praise and censure, indicating by puns that the king was a buffalo); his great-grandson (fl. early 19th cent.), also called Vāñchchheśvara, wrote a comm. on this work. The latter, who received help at the hands of the

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Patwardhan Sardars and their ministers, is famous for his Mīmāṁsā work *Bhāṭṭa-chintāmaṇi*; he wrote also on Dharma and Śrauta.

VAṄGASENA (fl. middle 11th cent.). A Bengali Sanskrit writer and son of Gadādhara Vaidya. His works are : *Chikitsā-sāra-saṅgraha* (on medicine) and *Ākhyāta-vṛitti* on the *Kātantra* grammar.

VAṆHIDASĀO. See *Uvaṅga*.

VARADA (Nāyaṇāchārya). A Sanskrit poet and son of Venkaṭanātha (1269-1369; q.v.); he vanquished in debate Śākalyamalla (q.v.) and composed *Kokila-sandeśa* and *Śuka-sandeśa* on the model of *Meghadūta* (q.v.).

VARADĀCHĀRI, S.T.G. A Sanskrit writer, who has made poetic renderings into Sanskrit of several of the famous Telugu Śatakas: *Vemana-śatakas*, *Sumati-śataka*, *Dāśarathi-śataka*, *Kṛishṇa-śataka*, *Bhāskara-śataka* and *Kālāhasti-svara-śataka*. While his *Bhāshā-śāstra-saṅgraha* (1933) is on Indo-European comparative philology, *Sushupti-vṛitta* is a dream in three cantos, drawing first the dark picture as contrasted with the past glory and then presenting Mahātmā to relieve the gloom. His *Gāyatrī-nīti-gītāvalī* (1957) has a didactic purpose.

VARADĀCHĀRYA (Ammālāchārya). A Sanskrit dramatist of Kāñchī, who has been variously dated. E.V.V. Rāghavāchārya places Varadāchārya in the 14th century, while De would place him 'in the latter half of the 17th and the beginning of the 18th century and Kṛishṇamāchāriar 'in the latter half of the 18th century'. To vie with Rāmabhadra Dīkshita's *Śṛiṅgāra-tilaka*, called *Ayyā-Bhāṇa*, Varada wrote *Vasanta-tilaka*, called *Ammāl-Bhāṇa*, wherein there are descriptions of magic shows, snake charmers and the like. His *Vedānta-vilāsa* or *Yatirāja-vijaya* describes in six Acts the triumph of Rāmānuja; it is an allegorical drama in which figure Rāmānuja's doctrines. He is credited also with the authorship of *Tattvasāra*, a work on Rāmānuja's philosophy, while his interpretation of Rāmānuja's *Śrī-Bhāshya* was committed to writing by his disciple Sudarśana in his *Śrutaprakāśikā*.

VARADĀMBIKĀ-PARIṆAYA. See *Tirumalāmbā*.

VARADARĀJA (fl. 12th cent.). A Sanskrit author of *Tārkika-rakshā*, a polemical work.

VARADARĀJA (fl. between 1200 and 1300). A Sanskrit author of *Vyavahāra-nirṇaya* (q.v.), a Smṛiti work.

VARADARĀJA (fl. 17th cent.). A pupil of Bhaṭṭojī and Sanskrit author of *Madhya-siddhānta-kaumudī*, *Sāra-kaumudī* and *Laghu-kaumudī* (abridgements of Bhaṭṭoji's *Siddhānta-kaumudī*) for beginners. He is also supposed to have written the *Gīrvāṇa-padamāñjarī*.

VARAḌARĀJA (fl. 18th cent.). Supposed author of *Vyavahāra-mālā*, a Sanskrit Smṛiti work.

VARADARĀJA ŚARMĀ, P.V. A Sanskrit writer, whose chief works are : *Kasyayam aparādhaḥ* (1937; a short story, perfect in technique and displaying how adversity can lead people to vice) and *Kasyāham* (a one-act play, which is a daughter-in-law's monologue on her lot in the new home).

VĀRĀHA-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

VARĀHA-(VĀRĀHA) PURĀṆA. See *Purāṇa*.

VARĀHAMIHIRA (fl. towards the close of

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5th cent.). A great Sanskrit astronomer and author of seven works in Sanskrit on astronomy, mathematics, horā (horoscope) and on *Saṁhitā* (astrology). His works are : *Pañcha-siddhāntikā* (on astronomy), *Bṛihat-saṁhitā* (on astronomy and astrology), *Bṛihad-vivāha-paṭala*, *Svalpa-vivāhapaṭala* (these two works deal specifically with auspicious times for marriage), *Yoga-yātrā* (treating of omens about wars of kings), *Laghu-jātaka* (on horoscopy) and *Bṛihaj-jātaka* (also on horoscopy; q.v.); the last two works show distinct traces of Greek influence. *Pañcha-siddhāntikā* and *Bṛihat-saṁhitā* (qq.v.) are his celebrated works. Varāhamihira's son, Pṛithuyaśas (q.v.) wrote *Shaṭpañchāśikā*, a work on horoscopy.

VĀRĀHA-ŚRAUTA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

VĀRARUCHA-KĀVYA. A Sanskrit work mentioned in Patañjali's *Mahābhāshya*; it is no longer extant.

VARARUCHI. Author of the *Prākṛita-prakāśa*, one of the oldest among the grammars of the Prakrit language, but is written in Sanskrit and is modelled on the pattern of Pāṇini's *Ashṭādhyāyī*. According to some scholars, he is identical with Kātyāyana, author of the *Vārtika-sūtras*, added to the *Ashṭādhyāyī*; Kātyāyana is supposed to have fl. in the 3rd cent. B.C.

VARARUCHI. An authority on Sanskrit Alaṅkāras.

VARARUCHI. A Sanskrit author of *Liṅgānuśāsana*, known to Harshadeva (606-47).

VARARUCHI. An author of the Bengal version of *Siṁhāsana-dvātriṁśikā*.

VARARUCHI. A supposed author of Sanskrit *Patra-kaumudī* on epistolography.

VARARUCHI. Author of the *Vārarucha-kāvya*, as mentioned in Patañjali's *Mahābhāshya*.

VARARUCHI. Author of a modern Sanskrit grammatical work called, *Prayoga-mukha-maṇḍana*.

VARARUCHI. A Sanskrit author of a Smṛiti work, *Aśauchāshṭaka* and a treatise on politics called, *Rājanīti*.

VARARUCHI. Supposed author of Sanskrit one-act play *Ubhayābhisārikā*. It appears that there were several scholars of the name of Vararuchi; tradition makes Vararuchi one of the Nine Jewels in the court of Vikramāditya.

VARDHAMĀNA. A Jaina Prakrit poet and author of *Manoramā-charita* (1083; on the life of a Jina) in 15,000 Gāthās and of *Ādinātha-charita* (q.v.; 1103).

VARDHAMĀNA (fl. 1140). A Sanskrit grammarian and author of the *Gaṇaratna-mahodadhi* (q.v.), a metrical arrangement of the Gaṇas, followed by a comm. by the author himself; this is the only complete work on Pāṇinīya *Gaṇapāṭha*. He is believed by some to have belonged to the court of Lakshmaṇa-sena of Bengal.

VARDHAMĀNA (fl. 12th cent.). A Sanskrit grammarian, who was a portégé of Karṇadeva, probably a ruler in Gujarat. Two works on grammar, called *Kātantra-vistara* and *Kriyā-guptaka* are attributed to him; the *Kātantra-vistara* is a comm. on Durgasiṁha's *Vṛitti*, which belongs to the Kātantra school. He may or may not be identical with the author of *Gaṇaratna-mahodadhi*.

VARDHAMĀNA (fl. 1225). Son and disciple of Gaṅgeśopādhyāya (q.v.); he was a great Sanskrit writer on *Nyāya-Vaiśeshika*. His works are: *Anvīkshā-mayatattva-bodha*, *Nyāya-*

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nibandha-prakāśa (a comm. on Udayana's *Nyāya-tātparya-pariśuddhi*), *Nyāya-pariśishṭa-prakāśa*, *Kusumāñjali-prakāśa*, *Līlāvatī-prakāśa*, *Khaṇḍanoddhāra*, *Bauddhādhikāra-prakāśa*, *Tarka-prakāśa*; *Smṛiti-paribhāshā*, a Smṛiti digest is also attributed to him. He was styled as Mahāmahopādhyāya; his views were developed by Ruchidatta in his *Makaranda*.

VARDHAMĀNA (fl. 15th cent.). A Sanskrit writer, son of Bhaveśa and Gaurīdevī, whose elder brother was Gaṇḍakamiśra, while Śaṅkara Miśra and Vāchaspati were his gurus. He is the author of several Smṛiti works: *Daṇḍaka-viveka* (which is a part of *Smṛiti-tattva-viveka* or *Smṛiti-tattvāmṛita*), the *Gaṅgā-kṛitya-viveka*, *Gayāvidhi-viveka*, *Gayā-paddhati*, *Śrāddha-pradīpa*, *Śāntika-paushṭika*, *Kṛitya-nirṇaya* and *Pratihasta-paddhati*.

VARDHAMĀNA-CHARITA. (*Mahāvīra-charita*). See *Asaga*.

VARGAS, MARIA VALIRIA ANDERSON DE MELLO (1952-). An Indologist, who is Professor of Sanskrit Language and Literature at the University of Sao Paulo, Brazil. He is Brazilian Secretary of Latin American Association of Sanskritists. His chief works (in Portuguese) are : "The Daṇḍin's Daśakumāra-charita—A model of Kāvya; an authentic manifestation of Sanskrit Culture" (1984) and several articles on classical Sanskrit romance, a study about some Sanskrit syntax facts and on Daṇḍi's *Daśakumāra-charita*.

VARṆADEŚANĀ. See *Purushottamadeva*.

VARṆEKAR, S.B. See *Warṇekar*.

VARSHA-KRIYĀ-KAUMUDĪ. A Sanskrit Smṛiti digest by Govindānanda (q.v.), which deals with the rites during the whole year.

VĀRTIKA-SŪTRA. See *Kātyāyana*.

VASANTA-TILAKA. See *Varadāchārya*.

VASANTA TRYAMBAKA SEVAḌE. A modern Sanskrit poet, whose *Vindhyavāsini-vijaya* (1984), a 16-canto Mahākāvya is on the rising of the Vindhya mountain and sage Agastya's pressing it down at the request of Indra, the installation of Goddess Durgā on the slopes of the mountain, Vasudeva performing worship at the temple of Chaṇḍī with the help of sage Garga, the birth of Kṛishṇa and his exploits up to the killing of Kaṁsa, and Vasudeva performing Navarātra festival at the Vindhya mountain. The main sentiment is Bhakti and the poet follows the Vaidarbhi style of Kālidāsa.

VASANTA-VILĀSA. A Sanskrit poem in 14 cantos by Bālachandra Sūri (q.v.), composed in 1242.

It is a historical kāvya, describing the rulers of Gujarāt and dealing with the various episodes in Vastupāla's career (Vastupāla was a minister of the Vāghela princes of Gujarāt). The first canto of the poem gives an account of the early life of the poet.

VĀSANTIKĀ-PARIṆAYA. See *Śaṭhakopa*.

VĀSAVADATTĀ. A Sanskrit *kathā* of love and romance by Subandhu (q.v.).

Prince Kandarpaketu, a beautiful son of king Chintāmaṇi, sees in a dream a girl of beauty exceeding his own and sets out with his friend Makaranda in quest of the original of that image. In the Vindhya as the prince lies sleepless, he overhears the curtain-lecture of an indignant Mainā bird to her husband, who defends himself for late hours by telling how Vāsavadattā, daughter of king Śṛiṅgāraśekhara of Kusumapur dreamt of a young man of splendid attractions and would not, therefore, choose any out of the several princes that were assembled at her Svayaṁvara. She has sent her own maid Tamālikā as an emissary to gather news of that young man, who has

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captured her heart; Kandarpaketu is delighted and makes friendship with Tamālikā. He accompanies her to Vāsavadattā's harem, and to avoid her proposed marriage with Pushpaketu, a Vidyādhara prince, the lovers secretly elope. By means of a magic steed they reach the Vindhya where they fall asleep. As Vāsavadattā awakes and goes out to gather fruits and flowers, she sees two rival Kirāta chiefs with their forces in pursuit of her, but in a fight between themselves they destroy each other. But the sage in whose garden Vāsavadattā has entered is incensed at the havoc caused by the rival armies and curses her to become a lifeless statue; at her importunities the curse is limited to the day of the casual embrace of her lover. Awakened, the prince finds his sweetheart missing and when in despair he approaches the waters of the sea to give up his life, a heavenly voice assures him of his union with Vāsavadattā. After long wandering, by chance, he happens to pass by a statue and discovering in it some likeness, he embraces it. At his touch, the statue gains animation and in reunion they live in great happiness in Kandarpaketu's capital.

The *Vāsavadattā* is a fine *Kathā*—a story of love and romance, comparable to Bāṇa's *Kādambarī*, with whom he shares all the merits and defects of the prose form. There is fondness for details and descriptions even to the neglect of the main narrative. Gray compares *Vāsavadattā* to 'India's own architecture, where the whole structure is so overlaid with minute detail that the eye forgets the outlines of the building in amazement at the delicate traceries which cover it.'—*Vāsavadattā, Introduction.*

VĀSHKALA-SAṂHITĀ. See *Veda* (*Ṛigveda*).

VASIL'EV, V.P. (1818-1900). A Russian Indologist, whose chief work is: *Buddhizm, ego dogmaty istorija i literatura* (1857; also tr. into German and French); the work is based on Tibetan sources.

VASILKOV, Y.V. A Russian Indologist, who has successfully studied the problems of the *Mahābhārata*; his contributions in this field are: 'Elements of the Oral Poetical Techniques in the *Mahābhārata*' in the 'Literatures of India' (1973) and 'The Origin of the Plot of the *Kairataparva*' in 'The Problems of the History of Languages and Culture of the Peoples of India' (1974). See *Kalyanov.*

VAŚISHṬHA (Vasishṭha). One of the twenty great writers of original Smṛiti (see *Dharmaśāstra*); author also in Sanskrit of *Vaśishṭha-dharma-sūtra.* P.V. Kane tentatively assigns to Vaśishṭha the period 300-100 B.C.

VAŚISHṬHA (fl. 3rd cent.). Supposed author in Sanskrit of *Vaśishṭha-siddhānta* (also called *Vaśishṭha-saṁhitā, Laghu-vaśishṭha-siddhānta*), an astronomical work.

VĀSISHṬHA-DHARMA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

VASTUPĀLA (d. 1242). A Sanskrit poet and patron of learning; he was son of Acharāja (Aśvarāja) and Kumāradevī of an illustrious family of Pattans. He was prime minister of Vīradhavala, Ruler of Dholka; as a warrior his prowess was great and he defended with his army the kingdom. In 1221 he made his memorable pilgrimage to Mount Abu and the temples of that place with the inscriptions in his praise are monuments of his glory and philanthropy; in his *Kīrtikaumudī*, Someśvara describes the life of Vastupāla in all its details. Vastupāla was the author of the poem *Naranārāyaṇānanda* (q.v.); his *Īśvaramanorathamāyā Stotra* is devotional. He was fond of *Sūktis* and many of these are collected in his biographies and in Jalhaṇa's *Sūktimuktāvalī.*

Himself a poet, he appreciated poetic merit in others. He received Harihara at the Court of Dholka in spite of the jealousy of Someśvara. He established three great libraries,

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where he collected valuable manuscripts; he encouraged good writing and the *Kathāratnasāgara* (15 taraṅgas) of Narachandra Sūri and *Alaṅkāramahōdadhi* (8 Chaps.) of Narendraprabha were the result of his incentive. His learning being of a high order, he is called "the god-son of Sarasvatī," besides the titles *Kavikuñjara* and *Kavichakravartin*. By his patronage he earned the name of Laghu Bhojarāja; several biographies describe his patronage. Among the poets he patronised, were, Someśvara, Arisiṁha, Harihara and Nanaka; Udayaprabha Sūri was his religious teacher.

VASUBANDHU (fl. 4th or 5th cent.). A Sanskrit author of *Abhidharma-kośa* (q.v.), who was son of a Brāhmaṇa of Purushapura (Peshawar) and a brother of Asaṅga (q.v.); originally an adherent of Sarvāstivāda school, in the latter part of his life he was converted to the Mahāyāna by his brother Asaṅga. Vasubandhu was author of a large number of treatises, viz., *Parmārtha-saptati*, etc.; among the works commented upon by him, are: *Mahāyānasūtras*, *Saddharma-puṇḍarīka*, *Mahāparinirvāṇa sūtra*, etc. See *Iśvarakṛishṇa*.

VĀSUDEVA. A Sanskrit poet, who was son of Ravi and pupil of Bhārataguru. He composed the *Yudhishṭhira-vijaya* (dealing with the story of Yudhishṭhira up to his coronation in 8 *Āśvāsas*), the *Śaurikathodaya* (narrating the life of Kṛishṇa from birth to the conquest of Bāṇāsura as related in the *Harivaṁśa*) and the *Tripura-dahana* (describing the burning of Tripura by Śiva) (all epics). All these epics corroborate the poet's fondness for *Yamakas* which has led scholars to ascribe to him even the *Nalodaya* (q.v.), attributed to Kālidāsa. The date of his patron Kulaśekhara is not definitely established; some scholars place him in the 9th cent. A.D., while Keith declares this date to be improbable.

VĀSUDEVA (fl. *c.* 1423). A Sanskrit poet, patronised by the famous Mānavikrama of Calicut. In reply to *Kokila-sandeśa*, composed by his friend Uddaṇḍa (q.v.), he composed *Bhṛiṅga-sandeśa* or *Bhramara-dūta* (also on the model of *Meghadūta*), in which the hero conveys his love through a bee to his wife, who was separated from him through the wiles of a Yakshiṇī; it is also said that Uddaṇḍa composed his poem in reply to Vāsudeva's *Bhṛiṅga-sandeśa*. Later on Vāsudeva moved to the court of kings Ravivarmā and Gadāvarmā. His incomplete poem, *Vāsudeva-vijaya* illustrates the grammatical aphorisms of Pāṇini; it was completed by Nārāyaṇa, very likely his sister's son, under the name *Dhātu-kāvya*.

VASUDEVA (fl. 15th cent.). A Sanskrit court-poet of king Ādityavarman of Quilon (Kerala), who composed *Rāmakathā*, *Govinda-charita* and many other works. His *Rāmakathā*, in prose, is a running account of the *Rāmāyaṇa* story, but the available portion contains only the *Bāla-kāṇḍa*. His other works are: *Saṅkshepa Bhārata* and *Saṅkshepa Rāmāyaṇa*.

VĀSUDEVA (fl. 2nd half of 19th cent.). A Sanskrit writer of Kashmir and author of *Chitta-pradīpa*, a work on Vedānta.

VASUDEVA-HIṆḌI. A religious narrative in Prakrit by Dharmadāsa and Saṅghadāsa, composed prior to A.D. 600. It elaborately records the wanderings of Vāsudeva of the *Harivaṁśa* and includes a good deal of extraneous matter in the form of sub-stories, legends and fables. Alsdorff (*Apabhraṁśa Studien*, Leipzig, 1937) has shown that this work contains numerous traces of the influence of the *Bṛihatkathā* of Guṇāḍhya. According to Jacobi, the legend-collection of *Vasudeva-hiṇḍi* would be one of the sources of Hemachandra's work, *Trishashṭi-śalākā-purusha-charita* (q.v.).

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VĀSUDEVA PATRO. A poet and physician in the court of Gajapati Jagannātha Nārāyaṇa-deva of Khimindi State, Orissa (r. probably 1786-1806), whose *Kavi-chintāmaṇi* in Sanskrit is a large treatise in 24 Kiraṇas and deals particularly with *Kavisamaya* and *Samasya-pūrṇa* as also with music in the last three Kiraṇas; his *Rāmachandra-vihāra* is a musical poem.

VĀSUDEVA SĀRVABHAUMA (fl. 15th cent.). A Sanskrit writer on philosophy and author of *Tattva-chintāmaṇi-vyākhyā*, the first great work of the Navadvīpa school, and a comm. on Gaṅgeśa's *Tattva-chintāmaṇi*. He was the preceptor of the great Chaitanya, Raghunātha, Raghunandana and Kṛishṇā-nanda Āgamavāgīśa (qq.v.).

VĀSUDEVA ŚĀSTRI BAGEWADIKAR. A modern Sanskrit writer, whose *Krānti-yuddha* (1957) in prose commemorates the 1857 struggle for freedom; he wrote also a biography of Lokamānya Tilak.

VĀSUDEVA SHARAṆ AGRAWALA. A modern scholar, whose chief works are: *India As Known to Pāṇini* (1953), *Vāmana-purāṇa: A Study*, *Matsya-purāṇa: A Study*, three cultural commentaries in Hindi on *Harsha-charita*, *Kādambarī* and *Mārkaṇḍeya-purāṇa*. He has also ed. *Kāvya-saṅgraha* (pub. by Sahitya Akademi) and re-edited *Samarāṅgaṇa-sūtra-dhāra* of Bhoja. In the Vedic field his works are: *Urujyoti* (1953; discussion on Indra, Vṛitra, Agni, etc.), *Veda-vidyā* (exhaustive discussion as in *Urujyoti*), *Sparks From the Vedic Fire* (*Vedaraśmi*—1964; study on Praj-āpati, Hiraṇyagarbha, Agni, etc.), *Vision in Long Darkness* (1963; a comprehensive study on Asya Vāmasya Sūkta) and *Vedic Lectures* (2nd ed., 1981). He has written also important papers on the study of Purāṇas, on Jaina and Indian iconography, and on foreign words in Sanskrit literature.

VĀSUDEVA SHASTRI ABHYAṄKAR. See *Abhyaṅkar, Vāsudeva Shāstrī.*

VĀSUDEVA VISHṆUDAYĀL (1906-). Arya-samajist scholar of Mauritius, whose chief works are : *Hindu Scriptures* (London, 1960), *Dayānanda and Gāndhi* (in French; 1968) and *Glimpses of the Vedas.*

VĀSUDEVAN ELAYATH, P.C. A modern Sanskrit poet, who has published (1980) in "Saṁskṛita Srī", a lyrical poem about a young Gopi, who is shy and reserved but is full of passionate love for Kṛishṇa.

VĀSUDEVĀNANDA SARASVATĪ. A Sanskrit poet, who has written several short poems about their deity of worship (Śrī Dattātreya) and they are very popular among their thousands of devotees in Maharashtra and Gujarat. His time is not certain.

VASUGUPTA (fl. 9th cent.). A Sanskrit writer on Śaivism, who was the founder of Kashmirian Spandaśāstra school, to whom god Śiva revealed the *Śivasūtra*, the bedrock on which the edifice of the Trika system stands.

VASUNĀGA. See *Bhīma.*

VASUNANDIN (fl.10th-13th cent.). A Jain Prakrit writer and author of the *Āchāra-vṛitti.* (q.v.)

VAṬEŚVARA (fl. 9th. cent.). A Sanskrit writer on astronomy and mathematics, who probably belonged to Kāshmir. He is the author of the *Vaṭeśvara-siddhānta* (q.v.); he appears to be Viṭṭeśvara of Alberuni.

VAṬEŚVARA-SIDDHĀNTA. A Sanskrit work on Astronomy in 15 chapters, written by Vaṭeśvara (q.v.).

VATSABHAṬṬI. Sanskrit author of inscrip-

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tion (A.D.473), celebrating the consecration of a Sun-temple at Daśapura (Mandsor), Gwalior, Madhya Pradesh. It provides a positive evidence of the cultivation of the Kāvya style in that early age.

VATSARĀJA. A Sanskrit dramatist, who called himself the minister of Paramārdideva of Kālañjara, who reigned from 1163 to 1203. He was a poet and has to his credit six plays, each representing one rare type of the drama: *Karpūra-charitra*, a Bhāṇa of orthodox type (in which the gambler Karpūraka describes in monologue his revelry, gambling, and love with a courtesan), *Kirātārjunīya*, a Vyāyoga (based on the well-known epic of Bhāravi, in which Sūtradhāra recites the Nāndī verses twice), *Hāsyachūḍāmaṇi*, a Prahasana (in which a preceptor of the Bhāgavata school is ridiculed), *Rukmiṇī-haraṇa*, Ihāmṛiga in 4 Acts (on the forcible carrying away of Rukmiṇī by Kṛishṇa; the action of the play being languid and characters conventional), *Tripuradāha*, a Ḍima, in 4 Acts (treating of the destruction of the capital of Tripurāsura by Śiva), *Samudramanthana*, a Samavakāra in 3 Acts (dealing with the famous legend of the churning of the ocean) and *Rūpakshatkam*.

VĀTSYĀYANA MALLANĀGA. A Sanskrit writer, who wrote upon erotic subjects and is the author of the celebrated *Kāmasūtra* (Art of Love; q.v.). The date of the author is uncertain, but he probably fl. in the 4th or 5th cent. A.D., though some scholars refer him to an even earlier date. He is supposed by some scholars to have belonged to Pāṭaliputra.

VĀTSYĀYANA MALLANĀGA (fl. 4th cent.). Known as Pakshila-svāmin Vātsyāyana, he is the author of *Nyāya-bhāshya* (q.v.), the earliest exposition of the *Nyāya-sūtra* (q.v.). See *Uddyotkara*.

VAṬṬAKERA (fl. early centuries of Christian Era). A Digambara Jaina Prakrit author of *Mūlāchāra* (q.v.), dealing with the rules of conduct of the Jaina monks.

VAVAHĀRA. See *Chheya-sutta*.

VAVROUS, PETR (1949-). A Czech Indologist, whose special study is on the development of old Indian philology and comparative linguistics.

VAVROUSKOVA, STANISLAVA (1949-). A Czech Indologist, who has tr. from the original Sanskrit into Czech selections from *Śuka-saptati* (1974) and *Vikrama-charita* (1978).

VĀYU-(ŚIVA-)PURĀṆA. See *Purāṇa*.

VEDA. The oldest books of the Indo-Aryans (written in Sanskrit), the fountain-head of Indian literature and the most ancient monument of Indo-European literature. The word 'Veda' (from the root *vid* 'to know') means 'knowledge'. According to the strict orthodox faith of the Hindus, the Vedas are—a *paurusheya*, 'not human compositions', being supposed to have been directly revealed by the Supreme Being, Brahman, and are called '*Śruti*', i.e. 'What is heard or revealed' as distinguished from 'Smṛiti'; and the several sages, to whom the hymns of the Vedas are ascribed, are, therefore, called *Drashṭāraḥ* 'seers' and not *Srashṭāraḥ* 'composers'.

The Vedas, four in number, are: *Ṛigveda*, *Yajurveda*, *Sāmaveda* and *Atharvaveda*, revealed respectively to the sages, Agni, Vāyu, Āditya and Aṅgiras. However, what is now called 'Veda' or 'Vedic literature', consists of three different classes of literary works—Saṁhitās, Brāhmaṇas, Āraṇyakas and Upanishads (qq.v.), but the term 'Mantra' is often restricted to the first class, i.e. Saṁhitās. There is another class of works, called Vedāṅgas, which has the closest connection with the Vedic literature; the Vedāṅgas (q.v.) include,

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besides the works on ritual, a number of works on phonetics, grammar, etymology, metrics and astronomy.

Not a single work of the Vedic period can be accurately dated; the three sources of information, viz., archaeological, geological and astronomical, do not help in ascertaining the Vedic age. Of the internal historical facts, mention of the Vedic gods in cuneiform inscriptions and the relationship of Vedic antiquity to the Aryan or Indo-Iranian and Indo-European period is also uncertain. A comparison of the language of the Veda with that of the *Zend Avesta* or with the Classical Sanskrit does not yield any positive results. The surest evidence in this respect is still the fact that Mahāvīra and the Buddha presuppose the entire Veda as a literature to all intents and purposes complete. Thus the end of the Veda must be earlier than the seventh or sixth cent. B.C., but some scholars are of the opinion that the earliest parts of the Veda came into being as earlier as 6,000 B.C. Winternitz is of the view that 'we shall have to date the beginning of this development about 2000 or 2500 B.C. and the end of it between 750 and 500 B.C.'

The Saṁhitās are collections or compilations of hymns, prayers, benedictions, sacrificial formulae, litanies, etc. There are four Saṁhitās belonging to the four Vedas, though many Śākhās or slightly diverging recensions of one and the same Saṁhitā, handed down by word of mouth in different Vedic schools must have been in existence. It may be remembered that the *Ṛigveda* is neither an historical nor an heroic poem, but mainly a collection (*saṁhitā*) of hymns; naturally it is poor in historical data. The *Sāmaveda*, mostly taken from the *Ṛigveda*, hardly counts at all as an independent text. The Saṁhitā of *Yajurveda*, if the Brāhmaṇa portions of the Black *Yajurveda* are left out of account, are nothing but collections of short formulae used by a certain class of priests at the Yajñas. For the history of the Indian people of the Vedic age, the *Atharvaveda* is certainly the most important and interesting of the four Saṁhitās The total number of mantras in all the four Vedas is taken to be 20,389, though this number varies slightly according to diverging recensions of the Vedas.

(*i*) *Ṛigveda-saṁhitā* : Of the four Saṁhitās, the *Ṛigveda-saṁhitā* is the oldest one and is the most important. Of the 21 recensions of this *Saṁhitā*, that were known at one time, only one, namely the *Śākala* recension, consisting of 1,017 hymns (sūktas) of very unequal length, has come down to us apparently complete, and it is the *Śākala* recension that is meant when one speaks of the *Ṛigveda*, though there are parts of two other recensions of the *Ṛigveda*, namely, the Vālakhilya (11 hymns, placed in the middle or at the end of the eighth Maṇḍala of the *Śākala* recension) and the Bāshkala (36 hymns in the Aundh edition of the *Ṛigveda*, the so-called Khila-sūktas, inserted at various places in the *Śākala* text).

The sūktas are arranged in eight Aṣṭakas, each Aṣṭaka, consisting of eight Adhyāyas or Chapters; these 64 Chapters are again divided into Vargas and these further into Ṛiks. By another arrangement, which is more popular, the sūktas are grouped into Maṇḍalas, which are ten in number; these maṇḍalas consist of sūktas, each sūkta having varying number of mantras. The total number of mantras in the *Ṛigveda* including those of the 11 Vālakhilya sūktas is 10,552, while the total number of sūktās is 1028.

Maṇḍalas II to VII are known as the 'Family Books', for each is ascribed to a particular family of seers, viz., II to Gṛitsamada, III Viśvāmitrā, IV Gautama, V Atri, VI Bhāradvāja, V and VII to Vasiṣṭha. The hymns of these family Maṇḍalas are often composed of tristichs (tṛichas)—evidently because in ritual, as a rule, groups of three verses, and not whole hymns or single verses, are used. Maṇḍala VIII is known as the Pragāthā-maṇḍala, for the verses in mixed

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metres known as Prāgāthas, indispensable for the Udgātṛi-ritual, are drawn mostly from this Maṇḍala. Maṇḍala IX is most pronouncedly a ritual Maṇḍala, for in it were collected all the hymns addressed to Soma Pavamāna, which were originally included in the other Maṇḍalas. The first Maṇḍala is in two parts: the first 50 hymns have the Kāṇvas as authors, arranged like the 8th Maṇḍala, but the rest are arranged in the manner of the hymns of the family Maṇḍalas. Maṇḍala X is often Atharvanic in character and is considered by some scholars a later addition. The Anukramaṇis (Vedic Indices) give the names or the seers of every single sūkta of Maṇḍalas I, IX and X; this list contains the names of women also. Some of the sūktas have narrative dialogue (notably between Purūravas and Urvaśī), basis of later drama. Among the four didactic sūktas, the most remarkable is 'The Gambler's Lament'. There are prayers for cattle and horses; certain sūktas refer to incest, sedution, conjugal unfaithfulness, forced abortions, deception, theft and robbery.

The most ingenious devices were adopted to guard the *Ṛigveda-saṁhitā* from corruption by the formation of Padapāṭha, Kramapāṭha, Jaṭāpāṭha and Ghanapāṭha. The language is in the earliest stage of that literary language of which, the latest stage (Classical Sanskrit) was fixed by the grammar of Pāṇini (q.v.). Metrical skill of a high order and command of language mark the diction of the hymns, which is on the whole, simple and natural. 'As works of art, the hymns deserve a prominent place in the world literature.'

The gods usually stated are 33 in number, excluding hosts of lesser deities like the Maruts; in appearance, they are conceived as human. The principal celestial gods are Dyaus, Varuṇa, Mitra, Sūrya, Sāvitṛi, Pūshan, the Aśvins, and the principal goddesses are Ushas (Dawn) and Rātri (Night). The chief atmospheric gods are Indra, Apāmnapāt, Rudra, the Maruts, Vāyu, Parjanya, and Āpas; the terrestrial deities are Pṛithvī, Agni and Soma.

The *Ṛigveda* is the foundation of the other Vedas: a good number of verses of the *Yajurveda* are derived from it, all but 75 stanzas of the *Sāmaveda* are taken from Maṇḍalas VIII and IX of it, about one-seventh of the material of the first nineteen of the twenty Kāṇḍas of the *Atharvaveda* is drawn from the *Ṛigveda*, where Ṛik-mantras often appear with significant variants, while the 20th Kāṇḍa consists mostly of mantras drawn from the *Ṛigveda*, which appear without a single variant reading; thus roughly one-fifth of the material or some 1,200 mantras of the *Atharvaveda* are taken from the *Ṛigveda*.

(*ii*) *Yajurveda-saṁhitā* : A ritual Veda, which is essentially a guide book for the Adhvaryu priests; the principal subject-matter of this Veda is various Śrauta Yajñas—when, how and by whom these should be performed. The total number of mantras in this Veda is 1975.

Of the 101 schools of the *Adhvaryu-veda* mentioned in the *Mahābhāshya* of Patañjali, the Saṁhitās of only four (*Kāṭhaka, Kapishṭhala, Maitrāyaṇī* and *Taittirīya*) of the *Kṛishṇa* (Black or Unarranged) and one (*Vājasaneyi*) of the Śukla (White, or well-arranged) *Yajurveda* are known. The former are made of sacrificial formulae (*yajus*) and the verses or prayers (both designated as Mantras) mixed up with the Brāhmaṇa (or theological discussion) on the sacrificial rites described; in the latter, the mantras are carefully separated from the Brāhmaṇas, which are all relegated to a distinct Brāhmaṇa-work, named the *Śatapatha*.

The *Vājasaneyi-saṁhitā* (existing in two versions: Kāṇva and Mādhyandina) consists of 40 sections, the first 25 containing the prayers for the most important sacrifices. Sections I and II deal with prayer to the New and Full Moon sacrifices and oblations to the Fathers (Piṇḍapitṛi-yajña) belonging to them, while Section III contains the prayers to

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daily fire cult (Agnihotra) and seasons (Chaturmāsya). Sections IV to VIII deal with Soma and other sacrifices; IX and X those for Vājapeya or, 'Drink of Strength' and Rājasūya or 'King's Coronation', two variations of the Soma sacrifice; XI to XVIII give formulae for the construction of fire altars, made of 10,800 bricks laid in various order; XIX to XXI give the prayers for the Sautrāmaṇī sacrifices (to expiate the sin of excessive indulgence in Soma) to Aśvins, Sarasvatī, Indra, etc.; XXII to XXV contain the fomulae for the Aśvamedha; XXVI to XXIX are Khilas and contain supplementary formulae for the sacrifices already dealt with; XXX treats of the Purushamedha; XXXI contains a version of the Purusha-sūkta of the *Ṛigveda*; XXXII refers to the secret doctrine (Upanishad) of the Purushamedha; the prayers of sections XXXIII to XXXIV are to be employed at the so-called Sarvamedha 'All-sacrifice' for universal prosperity; XXXV refers to funeral prayers; XXXVI to XXXIX contain prayers to be used at the Pravargya ceremony, preliminary to the Soma sacrifice, and XL contains the secret doctrine of God, the *Īśa-upanishad*; some scholars regard sections XXVI-XL as Khila or supplementary. The Black *Yajurveda* is the same for the first half.

(*iii*) *Sāmaveda-saṁhitā* : This is the song book of the Udgātṛi and his assistants; the word 'saman' implies melodies and the oldest of the sāmans were probably popular melodies. Of the traditional 1000 recensions, only three have come down to us: that of the *Rānāyaṇīyas*, that of the *Jaiminīyas*, and the best-known of all, that of the *Kauthumas*. The *Sāmaveda* comprises 1875 mantras, most of them taken from the *Ṛigveda*; there are, however, some divergent readings in the *Sāmaveda*. The *Sāmaveda* is chiefly divided into two parts—*Pūrva-ārchika* and *Uttara-ārchika*; the emotional melody is prescribed for the former part and singing at sacrifices for the latter. The *Pūrva-ārchika* consists of four kāṇḍas: Āgneya, Aindra, Pavamāna and Āraṇya and comprises stanzas (addressed to Agni, Indra and Soma Pavamāna) wherefrom melody or tune proceeds, while the *Uttara-ārchika* contains Sāmans or chants, i.e., songs which are to be sung. According to the Brāhmaṇical law books, the recitation of the *Ṛigveda* and the *Yajurveda* must be interrupted as soon as the sound of a Sāman it heard.

The *Sāmaveda* is important for the history of Indian music as it is in this Veda that the seven basic notes of Indian songs originated.

(*iv*) *Atharvaveda-saṁhitā* : The oldest name of the *Atharvaveda* is *adharvāṅgirasaḥ*, a compound form of the names of two semi-mythic families of priests, the Atharvans and Aṅgirases. In addition to this name, there are two other names, practically restricted to the ritual texts of the Veda: *bhṛigvaṅgirasaḥ*, that is, Bhṛigus and Aṅgirases, in which the Bhṛigus, another ancient family of fire-priests, take the place of the Atharvans, and *Brahmaveda*, or holy religion in general.

Out of the nine recensions supposed to have existed, only two----- the *Paippalāda* (or Kashmirian), unaccented and inaccurate (recently published) and the *Śāunakīya*—have come down to us; it is the latter that is usually meant when the *Atharvaveda* is mentioned in ancient or modern literature, but the initial verse of the *Atharvaveda* as quoted by Patañjali as also in the *Gopatha-brāhmaṇa* is not the opening verse of the *Śaunakīya* recension, but of the *Paippalāda* text. The *Śaunakīya* consists of 20 books containing in all 731 sūktas comprising 5,987 mantras. Interspersed in several of the books are pieces of varying length, consisting of curious cosmological and mystico-theological speculations which are not without interest as containing the germs of religious and philosophical doctrines afterwards fully developed in the Brāhmaṇas and Upanishads. In Books I—XIII the contents

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are of the most heterogeneous description with no attempt at any kind of systematic arrangement of subjects. They consist principally of prayers, formulae and charms for protection against evil spirits, diseases, snakes and other noxious creatures, of benedictions, and imprecations, prayers for children and long life, for general and special protection and prosperity, together with formulae to be employed in all kinds of domestic occurrences. In Books XIV—XVIII, the subjects are systematically arranged—Bk. XIV treating of marriage ceremonies, XV of the glorification of the Vrātya or religious wandering mendicant; Bks. XVII and XVII of certain conjurations; Bk. XVIII of funeral rites, while Book XIX contains somewhat miscellaneous collection of supplementary hymns. Book XX consists—with the exception of what is called the Kuntāpa Section, comprising hymns 1271-36—of pieces addressed to Indra and taken entirely from the *Ṛigveda*; Winternitz places this Veda before the *Sāmaveda* and the *Yajurveda*.

From the comms. made by Indian and Western scholars on the Vedas, it would appear that there are various schools of Vedic interpretation, such as the ritualistic, the euhemeristic, the comparative historical, the astronomical, the biological and that of Dayānanda Sarasvatī (q.v.) and his followers. Schools of Vedic interpretation, however, had existed even before the days of Yāska, who in his *Nirukta*, has mentioned some of them, stating how one and the same Ṛigvedic stanza had been interpreted by followers of different schools of thought.

VEDA (fl. early 17th cent.). Court-poet of Shāhjī (father of Śivājī), who was known as Makarandabhūpa. A tutor to the king's son Śambhū (elder brother of Śivājī), he is author in Sanskrit of *Sangīta-makaranda* (other than that attributed to Nārada), a work on music.

VEDAGARBHA PADMANĀBHĀCHĀRYA (fl. 18th cent.). A Sanskrit scholar of Dvaita school and author of *Madhva-siddhānta-sāra*, a compendium of Madhva philosophy.

VED GHAI (1933-). A Sanskrit scholar of Jammu; her chief works are: *Nīlamata-purāṇa: A Critical Study* (1968) and *Nīlamata-purāṇa* (ed. of text and tr. in English; 1973).

VEDAKAVI (fl. 18th cent.). A Sanskrit writer and author of *Vidyā-pariṇaya*, an allegorical drama, advocating the marriage of *Vidyā* (spiritual wisdom) and *Jīvātmā* (individual soul). The play was attributed to the author's patron, Ānandarāo Peshwā, minister of Sarphojī and Tukojī, kings of Tanjore in the 18th century. Vedakavi wrote also *Jīvānandanāṭaka*, a play of similar import.

VEDĀNANDA, SVĀMI (d. 1956). A Vedic scholar, whose chief works in Hindi are: *Svādhyāya-sandoha*, *Svādhyāya-sumana*, *Svādhyāya-saṅgraha* and *Vedāmṛita* (revised ed. jointly with Sātavalekar); he is the founder in 1941 of Virajānanda Vaidika Sansthāna, Ghāziabād.

VEDĀNANDA VEDAVĀGĪŚA. A modern Sanskrit scholar of Jhajjar, Rohtak, whose chief works are: *Gītā Viveka* (a Sanskrit comm. on the *Bhagavadgītā*) and a comm. in Hindi on *Īśopanishad*.

VEDĀṄGA. Limbs or supplementary sciences of the Veda, written in Sanskrit, for proper understanding, recitation and sacrificial use of the Vedic texts, they are works of human authorship and do not form part of Vedic literature but have the closest associations with it. The beginning of the Vedāṅgas can be traced back to the period of the Brāhmaṇas which occassionally deal with etymology, grammar and astronomy along with the ritual. The *Muṇḍakaupanishad* (I.45) gives the list of *Vedāṅgas*: (1) *Śikshā* (phonetics), (2) *Kalpa* (ritual), (3) *Vyākaraṇa* (grammar), (4) *Nirukta* (etymology), (5) *Chhandas* (metrics) and

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(6) *Jyotisha* (astronomy). Later, separate schools within the older Vedic schools sprang up for each of the Vedāṅgas; 'Manuals' or Sūtras were composed in a peculiar prose style meant for memorization and for understanding the oral explanations given by a teacher, but it does not mean that all the Vedāṅgas have come to us only in the sūtra style. Details of the Vedāṅgas, six in number, are given below:—

1. *Sikshā* : The first place in the Vedāṅgas is given to Śikshā or the science of phonetics. Literally, 'śikshā' means instruction, and then specially such instruction as is imparted for the correct pronunciation, accentuation, etc. of the Vedic texts, as also for correct recitation of *mantras* at the time of *Yajñas*. In the *Taittirīya-upanishad* (I.2.), the functions of *Śikshā* are shown as teaching of letters, accents, quantity (of syllables), stress, melody, and combination of words in continuous recitation.

The oldest text books dealing with *Śikshā* are the Prātiśākhyas (q.v.), which, as their name suggests, belonged to every *Śākhā* or recension of a Vedic Saṁhitā. Thus there is a *Ṛigveda-prātiśākhya* ascribed to Śaunaka (perhaps a later revision in verse form of an earlier Sūtra text, which is in three books; it was later epitomised in a short treatise *Upalekha*), a *Taittirīya-prātiśākhya-sūtra*, ascribed to twenty authors, a *Vājasaneyi-prātiśākhya-sūtra*, ascribed to Kātyāyana (both belonging to *Yajurveda*), and an *Atharvaveda-prātiśākhya-sūtra*, supposed to belong to the school of Śaunakas and is in four chapters dealing with grammar more than the other works. The *Pañchavidha-sūtra* shows the manner in which the Sāmans are to be sung at the time of a *Yajña*, and the *Pushpa-sūtra*, a kind of Prātiśākhya, is meant for the Uttara-gāṇa of the *Sāmaveda*. The Prātiśākhyas, which have fixed the manner of the Saṁhitā recitation, have helped in the accurate preservation of these texts even to the detail of a syllable; they are also helpful for the history of grammatical studies in India.

Of later origin and of much less importance are some short treatises on phonetics ascribed to Bhāradvāja, Vyāsa, Vasishṭha, and Yājñavalkya. The *Vyāsa-śikshā*, which is directly connected with the *Taittirīya-prātiśākhya* is comparatively older than the other works of similar nature. The *Pāṇinīya-śikshā* may be old in its contents, though its present form is rather late. See *Śikshā*.

Then there are *Anukramaṇis* (q.v.) or 'lists' or 'catalogues', closely related to the Vedāṅga literature. To Śaunaka are ascribed the catalogues of the *Ṛigveda* hymns as well as of their *Ṛishis*, their metre, and their deities. The *Sarvānukramaṇi* of Kātyāyana is a work in the Sūtra form giving for the *Ṛigveda* the first words of every hymn, the number of verses, the name and the family of the hymn's Ṛishi, the deities, and the metre. The *Bṛihad-devatā* (q.v.) ascribed to Śaunaka, gives not only a catalogue of the gods of the *Ṛigveda*, but also myths and legends connected with these deities. The *Ṛigvidhāna*, again ascribed to Śaunaka, gives in a form similar to that of the *Bṛihad-devatā* the magic power that one can obtain by reciting the hymns or the verses of the *Ṛigveda*.

2. *Kalpasūtras* (rituals) : The need for compiling the rules for the sacrificial ritual in a shorter, more managable and connected form for the practical purposes of priests, gave birth to Kalpasūtra. The Kalpasūtras are divided chiefly into the following Sūtras :-

(*i*) *Śrauta-sūtra* : These deal with the Vedic (*Śruti*) Yajñas and hence treat of the establishment of the sacrificial fires, the Agnihotra, Amāvasya and Pūrṇamāsī Yajñas, Chaturmāsya *Yajñas*, Soma Yajña with its many variations, like the Agnishṭoma and the *agnichayana* (piling of the fire-altar). They are the most important source for the understanding of the Indian sacrifice-cult. The important Śrauta-sūtras are the *Āpastamba-śrauta-sūtra*, *Baudhāyana-śrauta-sūtra* and *Mānava-śrauta-sūtra*, belonging to Black *Yajurveda* (the first two belonging to the

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Khāṇḍikīya school of the Taittirīya-śākhā); the *Kātyāyana-śrauta-sūtra* belonging to the White *Yajurveda*; the *Āśvalāyana-śrauta-sūtra* and *Śāṅkhāyana-śrauta-sūtra*, belonging to the *Ṛigveda* (the former affiliated to its Śākala-śakhā, while the latter probably to its *Bāshkala-śākhā*); the *Lāṭyāyana-śrauta-sūtra*, *Drāhyāyana-śrauta-sūtra* and *Jaiminīya-śrauta-sūtra* belonging to *Sāmaveda* (the first affiliated to its *Kauthumas-śākhā* and the second to its *Rāṇāyanīya-śākhā*); and the *Vaitāna-śrauta-sūtra*, belonging to the *Atharvaveda* (its 20th Kāṇḍa). The *śrauta-sūtra* of Bhāradvāja and Satyāshāḍha Hiraṇyakeśin are in close relation with the school of Āpastamba, the latter being a particular recension of *Āpastamba-śrauta-sūtra*.

(*ii*) *Śulva-sūtra* : These are supplements to the *Śrauta-sūtras* and are the oldest works on Indian mathematics, showing quite an advanced knowledge of geometry. The term 'Śulva' means a 'measuring-string'; hence the sūtras treat of rules of mensuration and geometry which are required for the construction of the place of sacrifice and fire-altars. Of the Śulva-sūtras, *Baudhāyana-śulva-sūtra* (q.v.; of Black *Yajurveda*) is the oldest and the largest, wherein are mentioned the construction of 17 different kinds of fire-altars, even made of bricks. The other Śulva-sūtras are: *Āpastamba-śulva-sūtra* and *Mānava-śulva-sūtra* (both of Black *Yajurveda*) and *Kātyāyana-śulva-sūtra* (of White *Yajurveda*).

(*iii*) *Gṛihya-sūtra* : These deal with sacraments (*Śaṁskāras*) and other rites meant for house-holders. There are rules concerning the 40 sacraments, of which the first 18 (from conception to marriage) are called bodily sacraments. The chief ceremony in boyhood is the *Upanayana*, or introduction of the pupil to the teacher. The *Gṛihya-sūtras* also treat of the five-fold daily sacrifices (*Pañcha-mahā-yajña*) of the householder, the duties of the student life (*Brahmacharya*), of the forest life (*Vānaprastha*), and of the renunciation (*sannyāsa*). The *Gṛihya-sūtras* of Āpastamba, Baudhāyana, Mānava, Kāṭhaka and Laugākshi (of Black *Yajurveda*), Pāraskara (of White *Yajurveda*), Āśvalāyana, Śāṅkhāyana and Kaushītaki (of *Ṛigveda*), Jaimini, Gobhila, Drāhyāyaṇa and Khādira (of *Sāmaveda*) and *Kauśika-sūtra* (of *Atharvaveda*), of Bhāradvāja and Satyāshāḍha Hiraṇyakeśin (in close relation with Āpastamba), of Gautama and Aṅgiras are well-known. As the domestic ritual is not dealt with in the Brāhmaṇas, the *Gṛihya-sūtras* are dependent on popular tradition alone and are a mine of information regarding genuinely popular customs and usages. The *Gṛihya-sūtras* are followed by the *Śrāddha-kalpas* and *Pitṛimedha-sūtras*, which contain rules for the Śrāddhas and the ancestral sacrifices. The important texts belonging to Śrāddha type are the *Mānava-Śrāddha-kalpa* and those belonging to Śaunaka, Paippalāda, Kātyāyana and Gautama; the Pitṛimedha-sūtras are those of Baudhāyana, Hiraṇyakeśin and Gautama.

(iv) *Dharma-sūtras* : As continuation of the *Gṛihya-sūtras*, these, like those of Manu and others deal with Dharma or right, duty and law derived from religion, custom and usage. Thus there are both religious and secular laws governing the duties of four castes, four stages of life (āśramas), and of the king and ruler. The laws of public administration include the systems of taxes and revenues, the machinery of government; the court of justice, the method of punishment, etc. Written in prose, at times interspersed with verses, the major Dharmasūtra treatises are those of attributed to Āpastamba and Baudhāyana (affiliated to Black *Yajurveda*), Satyāshāḍha Hiraṇyakeśin (in close relation with Āpastamba), Gautama, Vasishṭha, Vaikhānasa and Vishṇu. Dharma-sūtra passages of a number of other writers are quoted in later Smṛiti digests and commentaries.

It is very difficult to assign any precise date to the Kalpa-sūtra texts but they may be roughly placed between the 8th and 3rd cent. B.C.; to the post-Vedic literature belong the

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Pariśishṭhas.

3. *Vyākaraṇa* : The sole purpose of works on grammar is to follow the meaning of the Vedic Saṁhitās correctly. The only representative work that has come down to us of this *Vedāṅga* is the *Ashṭādhyāyī* (q.v.) of Pāṇini, which belongs to a later period. The earlier exegetical works in this field are not extant; the *Uṇādisūtras* (teaching the formation of nouns from roots) and *Phiṭsūtras* (dealing with accent) are the representative of the earlier treatises in the field of grammar before Pāṇini.

4. *Nirukta* (or etymology) : There have been *Nighaṇṭus* or lists of rare and obscure words occurring in the Vedic hymns, which were composed by the descendants of ancient sages for the easier understanding of the Vedic texts. Yāska's *Nirukta* (q.v.) is a comm. on such lists; Yāska certainly had forerunners in this field, but none of their works is extant. Corresponding to the three-fold division of the contents of the *Nighaṇṭus*, there are three sections in the *Nirukta* called *Nighaṇṭuka-kāṇḍa* (consisting of three lists in which Vedic words are collected under certain main idea), *Naigama-kāṇḍa* or *Aikapadika* (containing a list of ambiguous and particularly difficult words of the Vedas) and *Daivata-kāṇḍa* (classification of deities according to the three regions of earth, sky and heaven). Yāska's work is divided into 12 Books: Bk. I treats of principles of grammar and exegesis, Bks. II and III elucidate synonyms, Bks. IV-VI comment on the difficult words and Bks. VII-XII are on Vedic gods.

5. *Chhandas* (metrics) : The Vedic Saṁhitās are composed in metres and as such a knowledge of metres is desirable for their correct reading; hence works on metres were composed. The literature comprising this *Vedāṅga* is equally meagre. The *Nidānasūtra* (ascribed to Patañjali by some ancient teachers) in ten Prapāṭhakas belongs to the *Sāmaveda* and deals with metre as also with the component parts of the *Sāmaveda*. Piṅgala's *Chhandaḥsūtra* (q.v.) is regarded by the indigenous tradition as a *Vedāṅga* of the *Ṛigveda*, and *Yajurveda*, but it is a late work belonging to the early post-Vedic period, since it deals with the Vedic as well as non-Vedic metres.

6. *Jyotisha* : It relates to the compiling of a calendar fixing the days and hours suitable for the Vedic Yajñas. The only available *Jyotisha-vedāṅga*, the first compilation on astronomy, attributed to the sage Lagadha (fl. 3rd cent. B.C. or 5th cent. A.D.), but it appears to be a later work of post-Vedic age. There are, however, two recensions of *Jyotisha-vedāṅga*—one belonging to the *Ṛigveda* (*Ṛig-jyotisha*) containing 36 verses, the other belonging to *Yajurveda* (*Yajur-jyotisha*) consisting of 43 verses. The work generally deals with the position of the sun, the moon, solstices, zodiac, 27 planets and the new and full moon, etc. Earlier works of this *Vedāṅga* are not extant and thus at present the only source is the Vedic Saṁhitās, and the Brāhmaṇas, particularly of the *Yajurveda*, from which we may derive our knowledge about Vedic astronomy.

VEDĀṄGA RĀYA (fl. 17th cent.). A Sanskrit author of an astronomical work, *Parasīka-prakāśa*.

VEDĀṄGA-JYOTISHA. A Sanskrit work on astronomy by Lagadha (q.v.), which is available in two recensions, viz., *Ṛig-jyotisha* and *Yajur-jyotisha*. It appears to be the first compilation on astronomy. See *Vedāṅga*.

VEDĀNTADEŚIKA. See *Venkaṭanātha*.

VEDĀNTADEŚIKA. Supposed author in Sanskrit of *Bhūgola-nirṇaya-savyākhyāna*; his date is uncertain.

VEDĀNTA-DĪPA. A Sanskrit work on Vedānta philosophy by Rāmānuja (q.v.), in which is summarised his *Śrībhāshya* (q.v.).

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VEDĀNTA-KALPATARU-PARIMALA. A Sanskrit comm. by Appayya Dikshita (q.v.) on Amalānanda's *Vedānta-kalpataru.*

VEDĀNTA-PARIBHĀSHĀ. A well-known Sanskrit manual of Advaita logic and metaphysics in 8 chapters, by Dharmarāja (q.v.). The important problems, e.g., nature of *pramāṇas*, relation of Brahman, Īśvara and Jīva, relation of Māyā and Avidyā, salvation, and the way to its attainment, are discussed in the work with great skill.

VEDĀNTA-PĀRIJĀTA-SAURABHA. A Sanskrit comm. by Nimbārka (q.v.) on *Brahma-sūtra* (q.v.).

VEDĀNTA-SĀRA. A Sanskrit work on Vedānta philosophy by Rāmānuja (q.v.), which gives a summary of his doctrine called *Viśishṭādvaitavāda.*

VEDĀNTA-SŪTRA. Same as *Brahma-sūtra* (q.v.).

VEDĀNTA-VILĀSA. See *Varadāchārya.*

VEDĀRTHA-PRAKĀŚA. A celebrated Sanskrit comm. by Sāyaṇa (q.v.) on the *Ṛigveda-saṁhitā* (q.v.), in which is given the prose-order of the stanzas with synonyms of the respective words and are discussed the grammatical formations and the connected rules of accentuation.

VEDĀRTHA-SAṄGRAHA. A Sanskrit work on Vedānta philosophy by Rāmānuja (q.v.), in which is assailed the illusion-theory of Śaṅkarāchārya (q.v.).

VEDAVYĀSA. Same as Vyāsa (q.v.).

VEDA VYĀSA ŚUKLA (fl. 18th cent.). A Sanskrit writer, whose *Sauprabham* is a narrative work about the Brahmiṇ Suprabha of Manmathapuri. The style of this work is rather ornate.

VEDAVYĀS SHUKLA KHODE. A modern Sanskrit writer, whose chief work *Kaumāram* (1983) contains some 40 short descriptions in prose.

VEDEHA, THERA (fl. 13th cent.). A Pali scholar, who corrected the script of *Rasavāhinī* (q.v.). He is also the author of the *Samanta-kūṭavaṇṇanā*, a description of the Adam's Peak.

VEDIC BIBLIOGRAPHY. See *Dāṇḍekar, R.N.*

VEKERDI, JÓZSEF. A modern Hungarian Indologist, who has tr. into Hungarian: 'Selected Works of Kālidāsa' (Budapest, 1961), 'Sāvitrī, Praise of Womanly Faithfulness: Four Ancient Indian Legends' (1962), 'Twentyfive Tales of the Corpse Demon' (Budapest, 1963), 'Selections from Mahābhārata' (1964) and 'Mahābhārata' (Budapest, 1965).

VELANKAR, HARI DĀMODARA. A modern scholar, whose chief works are: *Jinaratna-kośa* (Poona, 1944; an alphabetical register of Jaina works and authors), ed. of *Vṛitta-jāti-samuchchaya* of Virahāṅka, ed. of *Gāthā-lakshaṇa* of Nanditāḍhya and ed. of *Svoyambhū-chhandas*, all Prakrit works on metrics, ed. of *Chhandonuśāsana* of Hemachandra (Bombay, 1961; an important work on Prakrit and Apabhraṁśa metres) and the Sahitya Akademi ed. of *Vikramorvaśīya* (1961; useful also for Prakrit and Apabhraṁśa studies). His *Ṛiksūktavaijayantī* is a collection of important sūktas of *Ṛigveda*, with Hindi tr. and notes, while he tr. into English the 2nd and 7th Maṇḍalas of the *Ṛigveda* (1963). In the critical ed. of the *Mahābhārata*, pub. by the Bhandārkar Oriental Research Institute, he ed. the *Sauptikaparva*. He compiled also: *A Descriptive Catalogue of Sanskrit and Prakrit*

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Manuscripts in the Library of the Bombay Branch of the Royal Asiatic Society, Vols. III-IV, Jain and Vernacular Literatures (Bombay, 1930).

VELANKAR, S.B. (1915-). A Sanskrit poet and dramatist, whose *Javāhara-chintam* (1966) touches on the highlights of Nehru's life and his thoughts and ideas; the 945 verses here are in a new metre devised by the author. Most of his plays were written for the Radio; his *Kālidāsa-charita* (1961) and *Meghadūtottara* (an opera) were written for the Kālidāsa festival. His plays : *Raṇaśrīangaḥ* (containing three radio plays: *Kālindī*, *Kailāsakampaḥ* and *Svātantraya-lakshmī*), *Pūrṇāhūti* and *Durgāvatī* (1965) deal with the Chinese aggression on India; his *Jayamaṅgala* is a tr. from the poetry of Marathi poet Yaśvanta. His latest Sanskrit drama is *Śrī-Lokamānya Smṛiti*.

VAN VELTHEIM, M. A modern Belgian Indologist, whose chief work is: *Le traite de la descente dans la profonde loi* (*Abhidharmavatāra-śāstra*; 1977).

VEMABHŪPĀLA. A king of Koṇḍaviḍu (r. *c.* 1402-20), also called Vīranārāyaṇa or Peda Komaṭi Vema Reḍḍi, who was an author and patron of learning. He patronized Śrīnātha and Vāmana Bhaṭṭa Bāṇa and was the hero of *Vemabhūpāla-charita* (q.v.). The king is the author in Sanskrit of *Sāhitya-chintāmaṇi* or *Sāhitya-chūḍāmaṇi* (on poetics, dealing with Dhvani, Śabdārtha, Dhvanibheda, Guṇībhūtavyāṅgya, Dosha, Guṇa and Alaṅkāra in 7 Chapters) and *Saṅgīta-chūdāmaṇi* (on music).

VEMABHŪPĀLA-CHARITA. A Sanskrit work on the style of Bāṇa's *Harsha-charita*, by Vāmana Bhaṭṭa Bāṇa (q.v.), which celebrates the Reddi ruler, Vemabhūpāla or Vīranārāyaṇa of Kondavidu (*c.* 1402-20). The genealogy of the king is given from king Prolla, whose adventures culminate in his romantic marriage with princess Anantā, daughter of king Vikramasiṁha in Dakshināpatha. Vemabhūpāla was the grandson of Mācha, one of the five sons of Prolla; Vema's expeditions in different quarters are then described.

VENICE, ARTHUR. Son of E.J. Logers, an eminent doctor of Kashi, Venice was born and bred in Kashi. Educated at Kashi and Oxford, he was Professor and Principal of the Government Sanskrit College for 30 years (1888-1918). A great scholar of Western and Indian philosophy, he tr. into English *Vedānta Paribhāshā* and *Vedānta-Muktāvalī*, philosophical treatises, which are still regarded as authentic. As Principal of the College, he was instrumental in starting : Sādholāla Research Scholarship, publication scheme of Saraswati Bhavan Texts, publication scheme of Saraswati Bhavan Studies and the launching of Banaras Sanskrit Series and Vijayanagaram Sanskrit Series.

VEṆĪSAṀHĀRA. A Sanskrit Nāṭaka in six Acts by Bhaṭṭa Nārāyaṇa (q.v.), which describes Bhīma's fulfilling the vow of avenging the insults heaped upon Draupadī by Duryodhana.

Act I reveals Bhīma's bitter anger by declaring that he will break with Yudhishṭhira if the peace be made with the Kauravas (for which Kṛishṇa has been sent as an envoy), before the insult to Draupadī has been fully avenged; Kṛishṇa returns unsuccessful in making peace. In Act II, Duryodhana's wife, Bhānumatī relates an ominous dream; an ichneumon has slain a hundred serpents (representing all the Kaurava brothers). Duryodhana at first suspicious of betrayal, inclines to fear but gloates over the insults heaped on Draupadī and mounts his chariot for the battle. Act III shows Droṇa's death at the hands of Dhṛishṭadyumna, when he

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lets fall his arms, deceived by the false news of his son's death. Aśvatthāmā accuses Duryodhana of partiality, and will fight no more. In Act IV, Duryodhana is shown wounded; recovering, he learns of Duḥśāsana's death and other losses; Duryodhana makes ready for battle; his aged parents, Dhṛitarāshṭra and Gāndhārī, with Sañjaya advise him to make peace. Act V shows Duryodhana ready to go to the battlefield on hearing of Karṇa's death, unaided; Arjuna and Bhīma appear; Bhīma insists on their saluting with insults their aged uncle; Duryodhana reproves them, but Arjuna insists that it is just retribution for the acquiescence of the aged king in Draupadī's ill treatment; Yudhishṭhira's messengers take them away. In Act VI, a report comes to Yudhishṭhira and Draupadī of Duryodhana's death at Bhīma's hands. Draupadī binds up at last her veṇī (locks); Arjuna and Vāsudeva arrive and all is well.

The drama is based on an episode in the *Mahābhārata*, though the author has made some alterations in the epic story. The drama strictly conforms to the rules of dramatic structure as laid down in books on dramaturgy and is, on that account, held in high esteem. The chief sentiment is heroism and the style belongs to the Gauḍa type; the language is forcible and full of vigour. The play has many brilliant scenes.

VENKAPPAYYA PRADHĀNA (fl. 18th cent.). A Sanskrit writer, who belonged to a village in Mysore. He served Mysore kings and later on Hyder Ali. All the manuscripts of his works have been preserved at the Oriental Research Institute in Mysore. Among them are; *Alaṅkāra-maṇi-darpaṇa* (on Alaṅkāras), *Kāmavilāsa-bhāṇa*, *Mahendra-vijaya-ḍima*, *Sītā-kalyāṇa-vidhi*, *Kuśalava-champū*, etc. He also wrote some works in Kannada.

VENKAṬACHALAM, V. (1925-). A Sanskrit scholar, whose chief work is: *Bhoja and Indian Learning* (ed., 1979); he has ed. also *Vividha-vidyā-vichāra-chatura* and *Chārucharyā* (both works of Bhoja) with English Introduction and notes.

VENKĀṬACHĀRI, K.K.A. An Indian scholar, who has pub. *The Maṇipravāḷa Literature of the Śrīvaishṇava Āchāryas* (12th to 15th cent. A.D.; 1975).

VENKAṬACHĀRYA, JAGGU. See *Jaggu Venkaṭachārya*.

VENKAṬACHĀRYA, T. A Sanskrit scholar, who is Professor of Sanskrit in the University of Toronto. His chief works are: *Daśarūpaka* (ed.), *Śrīharicharita Mahākāvya*, *Kṛishṇa-charita* of Agastyapaṇḍita (ed.), *Rasārṇava-sudhākara* of Singabhūpāla (ed.), and *Nalakīrti-kaumudī* of Agastyapaṇḍita (ed., 1975).

VENKAṬADHVARIN (or Veṅkateśa; fl. 17th cent.). A Sanskrit poet and author of *Yādavarāghavīya* (a poem, narrating the stories of both Kṛishṇa and Rāma, using the device of double *entendre*), *Hastgiri-champū* of Varadābhyudaya (in praise of Varadārāja of Kāñchī), *Uttara-champū* (based on the Uttara-kāṇḍa of *Rāmāyaṇa*), *Śrīnivāsa-champū* (eulogising Veṅkaṭeśvara of Tirupati) and *Viśva-guṇādarśa-champū* (describing the imaginary journey of two demi-gods through the sky in a vimāna (aeroplane), one of them seeing only the good side, while the other only the dark side). The last work mentions the Europeans and their ways and is ascribed by some scholars to a later period.

VENKAṬAKAVI SĀRVABHAUMA (fl. 18th cent.). A Sanskrit scholar, who lived in the Godavari district of Andhra Pradesh. He had mastery over different disciplines of learning as is revealed in his Sanskrit Encyclopaedia in three Parts, viz., *Dharma-khaṇḍa*, *Artha-*

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khaṇḍa and *Kāma-khaṇḍa*.

VENKAṬAKṚISHṆA (fl. early 18th cent.). A Sanskrit poet, who was patronised by Gopāla, a governor of Shivājī's province near Chidambaram. He is author of *Nateśa-vijayam* (a poem in 7 cantos, on the defeat of Kālī by Śiva's cosmic dance at Chidambaram), *Uttara-champū-rāmāyaṇa* (a *champū*) and *Kuśalava-vijaya* (a drama describing the conflict of Rāma with his sons and the final restoration of Sītā to Rāma).

VENKAṬAKṚISHṆA SHĀSTRĪ. A Vedic scholar, who has ed. the 108 Upanishads in Grantha character (1896).

VENKAṬAMĀDHAVA (fl. 1050-1150). A Vedic scholar, whose chief work, *Ṛigārtha-dīpikā*, is a Sanskrit Bhāshya on the *Ṛigveda*, but his comm. is very concise. It is said that after this concise Bhāshya, which is also called Prathama-bhāshya, he wrote an exhaustive comm. on the *Ṛigveda*, which is available up to the Ist Ashṭaka. He has commended the importance of the Brāhmaṇas in elucidation of the meanings of the Veda. He is also said to have composed 12 Anukramaṇīs, dealing with the conjugation, declension, indeclinables, derivation, syntax, accent, euphonic combinations, Ṛishis, metres, deities, Itihāsa and the interpretation of the *Ṛigveda*.

VENKAṬAMAKHI (fl. early 17th cent.) A Sanskrit writer and author of *Chaturdaṇḍi-prakāśikā*, a treatise in six chapters on music, with special reference to Vīṇā. He was a student of Raghunātha (q.v.), the Nāyaka of Tanjore and was patronised by his son Vijayarāghava, who ruled till 1672. He was proficient in music and rhetoric. In mīmāṁsā, he wrote *Vārtikābharaṇa* and a comm. on *Tantravārtikā* (q.v.).

VENKAṬANĀRĀYAṆA RĀYA, V. (fl. 20th cent.). A Sanskrit poet of Vizianagaram, whose *Padminī-chandra-saṁvāda* is a dialogue on character.

VENKAṬANĀTHA (Vedāntadeśika; 1269-1370). A polymath and son of Anantasūri and Totaramma; he was born at Tūppal near Kāñchī. He is said to be an incarnation of the great bell (Ghaṇṭā) of the god Venkateśa at Tirupati. Studying under his maternal uncle Ātreya Rāmānuja, his ability in composition and disputation brought him the name of Kavi-tārkikasiṁha. His exposition of Vedānta, made him known as Vedāntadeśika. He was a versatile genius and got the title of *Sarvatantra-svatantra* (the master of all the branches of learning). There are many tales current about him and his supernatural powers. Born poor and was pleased to remain so despite the offer of riches, he lived for some time at Tiruvahindrapuram near Chuḍḍalur and at Śrīrangam. He visited the court of Sarvagna Singa, but during the invasions of Malikaufer he escaped to Mysore and on the eve of his flight composed his *Abhītistava*. He is the founder of the Śrī-vaishṇava sect of Vadagalais by whom he is now worshipped as a saint and his image is installed in almost every Vishṇu temple in South India. In the history of mediaeval Vaishṇavism, his name is second only to that of Rāmānuja.

His life being one of unceasing literary activity, his total works, on various subjects run into 121. He wrote both in Sanskrit and Tamil. His Sanskrit works are : *Seśvara-mīmāṁsā*, *Nyāya-siddhānta* and *Tattva-muktā-kalāpa*, all on philosophy; the first work treats of Pūrva and Uttara Mīmāṁsā as parts of one whole, and argues that Karma cannot produce its fruits without the aid of divine agency. *Tattva-ṭīkā* and *Tātparya-chandrikā* are his commentaries on Rāmānuja's *Śrī-bhāshya* and *Gītā-bhāshya* respectively. To him goes the credit of preserving the comm. *Śrutaprakāśikā*. To vie with Kālidāsa, Bhāravi and Māgha, he is said to have composed *Haṁ-*

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sa-sandeśa, *Yaduvaṁśa* (or *Yādavābhyudaya*), *Mārasambhava*, *Bhāravi* and *Phālguna*, but only the first two are now available; *Yaduvaṁśa* is a long poem in 21 cantos on the life of Śrī Kṛishṇa and the history of Yadu race. *Pādukā-sahasra* is in a thousand verses in praise of Rāma's sandals composed in a single night in a competitive literary duel. *Saṅkalpa-sūryodaya* is an allegorical drama in the manner of *Prabodha-chandrodaya* (q.v.) and is an answer to the latter and inculcates the Viśishṭādvaita philosophy. *Achyuta-śataka* is a Prakrit poem in praise of Vishṇu. *Subhāshitanīvi* (q.v.) is a didactic poem of wise sayings like Bhartṛihari's *Nīti-śataka*; containing 144 verses in diverse metres, it is symmetrically divided into 12 *Paddhatis* of 12 verses each, dealing with the topics of pride, wickedness, servitude, nobility, tranquility, etc. His *Raghuvīra-gadya* and *Garuḍa-daṇḍaka* are prose pieces in praise of Rāma and Garuḍa. *Pañcha-ratna-rakshā* and *Sachcharitra-rakshā* deal with the principles and practices of Pañcharātra school; *Nyāya-siddhāñjana* and *Shaṭadūshaṇī* are his other works. There are a number of *stotras* and *stūtis* composed also by him.

His Tamil works include original compositions like those of Ālwārs as also a large number of commentaries.

VENKAṬA RĀGHAVĀCHĀRYA, V.S. A modern Sanskrit writer, whose *Bhāratīyam Vrittam* (1968) is a Sanskrit version of Macdonnel's *India's Past*.

VENKAṬARĀGHAVA ŚĀSTRI. A Sanskrit writer, whose chief work *Bhāshya-gāmbhīrya-nirṇaya-maṇḍana* (1913) defends the interpretation of Śaṅkara as made by Rāmasubbā Śāstrī (q.v.).

VENKAṬARAMANĀCHĀRYA, MEḌEPALLI (b. 1862). A Sanskrit writer, who had been Senior Sanskrit Professor in the Mahārāja's College, Vizianagaram. His *Gīrvāṇa-śathagopasahasra* is a rendering in verse of the Vaishnavite canonical hymns of Tamil Ālwars. On the lines of Lamb's *Tales from Shakespeare*, he wrote his narratives in Sanskrit prose of many plays of Shakespeare (Madras, 1933).

VENKAṬARAMANAYYA, C. (fl. 20th cent.). A Sanskrit writer, who was Principal of Sanskrit College, Bangalore. His chief works are: short *Sanātana-bhautika-vijñāna* (Mysore, 1939), large *Sanātana-vijñāna-samudāya* (1946; both dealing with the scientific knowledge of ancient Indians), *Kāvya-samudāya* (1944; dealing in a fresh manner with the Vedic stories of Hariśchandra, etc.), *Kamala-vijaya-nāṭaka* (an adaptation in five Acts of Tennyson's two-act tragedy *The Cup* to suit the Sanskrit dramatic tradition), *Jīva-sañjīvani-nāṭaka* (1949; an allegorical drama), *Umā-darśa* (rendering of an English poem) and *Navagīta-kusumāñjali* (a poem in 108 verses on divine power).

VENKAṬARĀMA ŚARMĀ, V. (fl. early 20th cent.). A Sanskrit writer of Trivandrum, who condensed Subandhu's *Vāsavadattā*.

VENKAṬARĀMA ŚĀSTRI, R.S. (fl. 1st half of 20th cent.). A Sanskrit writer, whose chief works are: *Bhāshā-śāstra-praveśinī* (Madras, 1938; dealing with Indo-European Comparative Philology), *Paraśurāma-charita* (1934, on the mythological hero, Paraśurāma) and pub. in Madras a History of Vedic and Classical Sanskrit Literature.

VENKAṬARĀMA ŚĀSTRI, S. A Sanskrit author of *Hundred Popular Tales and Fables in Prose* (Madras 1898; a collection of Purāṇic episodes in Sanskrit) and of *Kathā-śataka* (Mysore, 1898; drawn from vernacular original).

VENKAṬARĀMA VARMĀ. A modern Sanskrit scholar, who ed. *Vājsaneyi-prātiśā-*

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khya, ascribed to Kātyāyana, with the commentaries of Uvvaṭa and Ananta and pub. it from Madras.

VENKAṬARAMAYA. A modern scholar, whose chief work is : *Rudra-Śiva*, a work dealing with Śaivism.

VENKAṬA RĀO, V. A modern Sanskrit scholar, whose chief work, *The Message of Mahābhārata* (Visakhapattanam, 1976-77) is a study of the characters and an evaluation of the Epic.

VENKAṬARATNAM, N.A. A modern Sanskrit writer, who, in his five-act drama, *Indirā-vijaya* takes Indirā Gāndhī as an incarnation of Parā Śakti.

VENKAṬARATNAM PENTULU, K. (fl. 20th cent.). A Sanskrit writer, who expounded a new system of philosophy called *Akshara-saṅkhyā* in his *Mārgadayini*.

VENKAṬASUBBIAH. A modern scholar, whose chief works are : *Contribution to the Interpretation of the Ṛigveda* (a historical study of the Vedic words) and *Satyaloka in Ṛigveda*.

VENKAṬA SUBRAMAṆYA. A Sanskrit writer, descendant of Appayya Dīkshita (q.v.) and author of *Vasulakshmī-kalyāṇam*, a drama describing the marriage of his patron king Rāmavarmā of Travancore (1758-98) with Vasulakshmī, a princess for securing a political alliance.

VENKATEŚA (b. 1596). A Sanskrit poet of Kāñchī, son of Śrīnivāsa and author of *Rāmayamakārṇava* and *Rāmachandrodaya* (both on the story of Rāma; the former in the *yamaka* style).

VENKATEŚA. A Sanskrit writer and son of Dharmarāja; he lived in the court of kings Shāhjī (r. A.D. 1684-1710) and Sarphojī (r. 1711-28) of Tanjore. His works are: *Bhosalavaṁśāvalī* (a champū, describing the ancestors of king Sarphojī and particularly the glorious reign of that king) and four dramas: *Rāghavānanda*, *Nīlā-pariṇaya*, *Sabhāpati-vilāsa* and *Unmatta-kavi-kalaśa* (a *prahasana*).

VENKATEŚA KAUŚIKA (fl. 12th cent. ?). A Sanskrit writer, whose *Śrībhāshyakāra-charita* deals with the life of Rāmānujāchārya (q. v.).

VENKATEŚA KETAKARA (fl. 2nd half of 19th cent.). Author in Sanskrit of *Jyotir-gaṇita*, a work on astronomy.

VEṄKATEŚA NAIDHRUVA. A Vedic scholar, whose *Yajurveda-bhāshya-saṅgraha* or *Vedārtha-saṅgraha-sāra* is a brief comm. on the Kṛishṇa *Yajurveda* ; his date is uncertain. The comm. is brief, incomplete and fragmentary.

VENKATEŚVARA RĀO. A modern Sanskrit scholar of Tirupati, who wrote a Sanskrit essay, which examines modern atomic theory in relation to Indian philosophical systems and argues that Indian philosophy and religion must become integral parts of a general pattern of thought.

VENKITASUBRAMONIA IYER, S. (1919-84). A Sanskrit scholar, who was Professor and Department Head of Sanskrit in Kerala University. He was a specialist in Sanskrit grammar and linguistics as also Indian music and dance. Author of over 150 research papers and several books, his chief works are : *Nārāyaṇa Bhaṭṭas's Prakriyāsarvasa—A Critical Study*, *Religion, Art and Culture*, *Kerala Sanskrit Literature—A Bibliography*, *Sangīta Śāstra Praveśikā* and ed. of 15 works including Nārāyaṇa Bhaṭṭa's *Dhātukāvya* and *Mukunda-śataka* of Ramapanivāda.

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VERDU, ALFONSO. A modern foreign Indologist, whose chief work is : *Early Buddhist Philosophy in the Light of the Four Noble Truths* (1985).

VERMA, M. An Indian scholar, whose special field of study is Indo-Aryan linguistics; he at present teaches in the University of Wisconsin, U.S.A.

VÉRTESY, DEZSÓ. A Hungarian Indologist, who pub. tr. of the *Sāvitrī* (a part of the *Mahābhārata*) in 1903-4.

VERTOGRADOVA, V.V. A modern Russian Indologist, who has pub. her book "Prakrits" in Russian (1978). Along with Y.M. Alikhanova, she has tr. and pub. an anthology of Indian lyrics (Amaru, Hāla, Bhartṛihari; Moscow, 1978). About an Indian inscription on the vessel from Kara-Tepe, she has pub. 'New Finds in Kara Tepe in Old Termez' (1975).

VESCI, UMA MARINA. A modern Indologist, whose chief work is : *Heat and Sacrifices in the Vedas* (1985).

VETĀLAPAÑCHAVIṂŚATIKĀ. A Sanskrit collection of stories, in which twenty-five stories are inset within the framework of the main narrative.

Trivikramasena, or as the latter accounts have it, Vikramāditya, receives daily a fruit from an ascetic, which he hands over to his treasurer, until accidentally he finds that each contains a jewel. In gratitude, the king offers aid to the ascetic who asks him to go to a cemetry and bring down from a tree a corpse hanging from it. The king agrees to act, but is startled to find that a ghoul, Vetāla, has taken up its abode in the corpse and that he will make over the body to the king only if he can answer his questions. In this way, the Vetāla narrates twenty-five stories, each story ending in a question. One of the questions is as follows: of three lovers, one burns himself at the funeral pyre of his beloved, another lives in grief in a hut built near the burning ground of his dear one, and the other one brings back to life his beloved with the help of charms accidentally obtained by him. Of these, who is the greatest lover? The other questions are similarly of the nature of riddles. The king, however, is finally defeated and is silent. The Vetāla then reveals to him that the evil ascetic is seeking in reality to slay him and at his bidding the king asks the ascetic to show him how to perform the prostration required in the rite which is to be performed with the corpse and hews off the evil doer's head.

The *Vetāla-pañchaviṁśati* is found in several independent versions [including the Kāshmirian versions of the *Bṛihatkathā* (q.v.) by Kshemendra and by Somadeva] of Śivadāsa, of Jambhaladatta of Vallabhadāsa and of an unknown author. From these versions, it is very difficult to decide whether the original work was in prose or poetry or even both. The date of the original is similarly uncertain. Śivadāsa's version, in prose, interspersed with verses, is noteworthy on account of considerable literary grace and narrative quality. Though a MS. of *Vetāla-pañchaviṁśati* by Śivadāsa is dated 1487, Hartel would not place Śivadāsa much before 1487, so that he may be taken as belonging to this period. As regards its language, Hertel has tried to show that it was much influenced by old Gujarātī vocabulary and syntax.

VETTER, TILMAN. A modern Austrian Indologist, who wrote on epistemological problems in Dharmakīrti; his works are: *Dharmakīrti's Pramāṇa-viniśchayaḥ, Erkenntnisprobleme bei Dharmakīrti* (Wien, 1964) and ed. of Sarvajñātman's *Saṅkshepaśārīrakam* (Wien, 1972).

VEVACHANA-KĀRA. The first Pali lexicon, which contains a compilation of the homo-

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nyms; it is included in the *Netti* (q.v.).

VIBHAṄGA. See *Abhidhamma-piṭaka.*

VIDAGDHA-MĀDHAVA. A Sanskrit drama in seven Acts by Rūpa Gosvāmin (q.v.), in which the entire Vṛindāvana-līlā of Rādhā-Kṛishṇa has been dramatised.

VIDAGDHA-MUKHA-MAṆḌANA. A Sanskrit work on poetics in four Chapters by Dharmadāsa Sūri (q.v.), which deals with enigmatology and *Chitra-kāvya*, and simultaneously describes the feeling of separation from a lover.

VIDDHA-ŚĀLA-BHAÑJIKĀ. A Sanskrit drama in four Acts by Rājaśekhara (q.v.).

The Lāṭa king Chandravarman sends to the court of his overlord Vidyādharamalla, king of Karpūravarsha, his daughter Mṛigāṅkavatī in the guise of his son and heir. Vidyādharamalla recounts a dream in which a beautiful maid has cast a collar of pearls round his neck and he is haunted by her. He finds her in sculptured form (*śāla-bhañjikā*) in the picture gallery and has a further glimpse of her in the disguised Lāṭa prince. The queen arranges that the Lāṭa prince (actually the princess) be married to Kuvalayamālā of Kuntala. The king and Vidūshaka watch in hiding Mṛigāṅkavatī playing in the garden and hear reading a letter of love. The queen plots to punish the king; she induces him to marry the sister of the pretended boy, meaning that he should find that he has married a boy; the marriage is completed. News comes from Chandravarman that a son is born; he, therefore, requests to dispose in marriage of his daughter, who may resume her sex. The queen is thus tricked and deceived; with dignity she bestows on her husband both Mṛigāṅkavatī and Kuvalayamālā. News is brought that the last rebels are subdued and the king's suzerainty is recognized everywhere.

The borrowed story of the *Karpūramañjarī* and *Viddhaśāla-bhañjikā* is the same and similarity has spoiled the original story of Vatsa king and Vāsavadattā. In both these dramas the power of creating a character is lacking; the taste of giving two brides to the king at once is deplorable.

VIDHI-VIVEKA. A Sanskrit work on Mīmāṁsā philosophy by Maṇḍana Miśra (q.v.), which was commented upon by Vāchaspati Miśra.

VIDHUSHEKHARA BHṬṬĀCHĀRYA. A Pali and Sanskrit scholar, who rendered *Milinda-pañha* (q.v.) from Pali into Sanskrit; he ed. the Sanskrit Journal *Mitragoshṭhī* from Vārāṇasī. His chief Sanskrit poems are *Yauvana-vilāsa, Umā-pariṇaya, Hariśchandra-charita, Chitta-vilāsa* and in prose *Bhārata-charita* and the novel *Chandra-prabhā.* He reconstructed and ed. *Chatuḥśataka* of Āryadeva (1931), ed. *Mahāyāna-viṁśaka* (1931) of Nāgārjuna, ed. *Gaudapādīyam Āgamaśāstra* (1950), ed. *Yogāchārabhūmi* (1957) and wrote *Vedic Interpretation and Tradition.*

VIDVADVARA-LOKHABHIDHA- VIRACHITA-MĀNAVĪYA- JNĀNA-VISHAYAKA- ŚĀSTRA. A Sanskrit tr. of Locke's *Essay Concerning Human Understanding*, which was pub. in the *Pandit* (OS, X), in the middle of 19th century.

VIDVAT-CHARITA-PAÑCHAKA. See *Nārāyaṇa Śāstrī Khiste.*

VIDYĀBHŪSHAṆA, SATIS CHANDRA (d. 1920). A Sanskrit scholar, whose chief works are : *History of Indian Logic* (Calcutta, 1921), ed. and tr. into English of *Kachchāyana-gandha* (Calcutta, 1901), tr. of the *Nyāya Sūtras of Gotama* and *A History of the Mediaeval School of Indian Logic.*

VIDYĀCHAKRAVARTIN II (fl. 13th cent.).

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A Sanskrit poet, who was son of Vidyānātha (who fl. in the court of Vīranarasiṁha II; 1220-35). He is author of an exquisite romance, *Gadyakarṇāmṛita* (q.v.); he calls himself by the titles, Sakala Vidyāchakravartī, Kavirājarāja, Abhinava-Bhaṭṭa-Bāṇa, Kali-Kāla-Kālidāsa, Kāhala-Kavi-Sārvabhauma and Kālakavikalabha.

VIDYĀCHAKRAVARTIN III. A Sanskrit poet; coming from the family of learned poets, he was son of Vāsudeva and grandson of Vidyāchakravartin II (author of *Gadya-karṇāmṛita*). His patron was Hoysala king Ballāla III (1291-1342); his *Rukmiṇi-kalyāṇa* describes in 16 cantos the marriage of Kṛishṇa and Rukmiṇi, the first canto, however, giving the genealogy of the Hoysala kings and a short account of the poet's family; the work is melodious. He wrote also commentaries on *Kāvyaprakāśa* and *Alaṅkāra-sarvasva*.

VIDYĀDHARA (fl. *c.* end of 13th or beginning of 14th cent.). A Sanskrit author of *Ekāvalī* (q.v.), a work on poetics and perhaps of *Kali-rahasya*, on erotics. He was patronised by either the Gaṅga king Narasiṁha I or Narasiṁha II of Orissa, as the examples by the author in his *Ekāvalī* contain panegyrics of his patron.

VIDYĀDHARA ŚARMĀ. A Sanskrit scholar, who ed. the *Kātyāyana-śrauta-sūtra* (1930).

VIDYĀDHARA ŚĀSTRĪ. A Sanskrit author of *Haranāmāmṛita-kāvya* (Bikāner, 1955), which is an account of the author's grandfather, dealing incidentally with the Sanskrit activities of the latter's times.

VIDYĀKARA. A compiler of a Sanskrit anthology entitled *Subhāshita-ratnakośa* (q.v.), who appears to have fl. in Bengal towards the first quarter of the 12th century.

VIDYĀKARA VĀJAPEYIN (fl. earlier than 1500). Son of Śambhukara and author in Sanskrit of Smṛiti digests: *Āchāra-paddhati*, *Nityāchāra-paddhati* and *Āhnika-kṛitya*. He is mentioned in some of the Smṛiti digests of Raghunandana (q.v.).

VIDYĀMĀDHAVA. A Sanskrit court-poet of Chālukya king Somadeva, evidently Someśvara III (1126-38). He composed the *Pārvatī-Rukmiṇīya*, a *ślesha-kāvya* in 9 cantos, describing the marriages of Śiva and Pārvatī and of Kṛishṇa and Rukmiṇi. He is also the author of a treatise on horā astrology and a comm. on Bhāravi; he cites Bāṇa, Subandhu, and himself with Kavirāja as masters.

VIDYĀMĀDHAVĪYA. A Sanskrit work, written in early 14th cent., which is based on an older astrological work; its author is not known. See *Vidyāmādhava*.

VIDYĀNANDA (VIDYĀNANDIN) PĀTRA-KESARIN (fl. 8th cent.?). A Jaina Sanskrit writer, whose chief works are: *Ashṭasahasrī* (a comm. on *Ashṭaśatī* by Akalaṅka), *Tattvārtha-śloka-vārttika* (a comm. on Umāsvāmin's *Tattvārthādhigama-sūtra*), *Āptaparīkshā* and *Patraparīkshā*, *Pramāṇa-nirṇaya* and *Pramāṇa-parīkshā*. He defended Samantabhadra and Akalaṅka (qq.v.) against Kumārila (q.v.).

VIDYĀNANDA SARASVATĪ. A modern Sanskrit scholar, who was Principal, Arya College, Panipat under his previous name: Lakshmi Datt Dikshit. His chief works are: *Anādi-tattva-darśana* (in Sanskrit with Hindi tr.), *Tattvamasi* (in Sanskrit sūtras, establishing Traitavāda), *Vedic Mīmāṁsā* (1980), *Vedic Concept of God*, *The Age of Śaṅkara* and *The Brahma-sūtras—A New Approach* (1985).

VIDYĀNANDA 'VIDEHA' (1899-1978). A Vedic scholar, whose chief works in Hindi are: *Gītā Yoga*, *Vedāloka* (selections from all

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the Vedas with Hindi comm.) and *Yajurveda-vyākhyā*, all commentaries.

VIDYĀNĀTHA. Same as Agastya (q.v.).

VIDYĀNĀTHA SHĀSTRĪ, M. A Vedic scholar, who has ed. the *Taittirīya-brāhmaṇa* of Kṛishṇa *Yajurveda* in Grantha character (3 Vols., 1900-1902).

VIDYĀNIDHI. A modern Sanskrit writer of Bhainswal, Rohtak, whose chief works are: *Dayānanda Charitāmṛitam* (biography of Dayānanda Sarasvatī; q.v.) and verse tr. in Sanskrit of *Vyavahārabhānu* of Dayānanda Sarasvatī.

VIDYĀ NIWAS MISHRA. A modern Sanskrit scholar, who has ed. *Studies in Vedic and Indo-Iranian Religion and Literature* by Kshetreśchandra Chattopādhyāya (q.v.) and has written: *Bhakti Rasa Anubhava kā Svarūpa* (in Hindi) and *Kashmir Śaiva Philosophy* (under preparation). He is the editor of "Saṁskṛita Pratibhā" of the Sahitya Akademi.

VIDYĀ-PARIṆAYA. See *Ānandarāya Makhī*.

VIDYĀPATI (1350-1440). A celebrated Sanskrit and Avahaṭṭha poet of Mithilā, who was grandson of Jayadatta, son of Gaṇapati and a court-poet of the Maithila kings Kīrtisiṁha, Devasiṁha (d. 1413), Śivasiṁha and of Viśvāsadevī, queen of Padmasiṁha. His *Padāvalī* is in Maithilī, while *Kīrtilatā* (an erotic poem) and *Kīrtipatākā* (qq.v.) are in Avahaṭṭha. His Sanskrit works dealing with the topics of Smṛiti, are *Gaṅgāvākyavalī* (q.v.; written under the patronage of Viśvāsadevī), *Gayāpattalaka*, *Dānavākyāvalī*, *Durgābhakti-taraṅgiṇī* (q.v.), *Varsha-kṛitya*, *Vibhāga-sāra* and *Śaiva-sarvasva sāra* or *Śambhuvākyāvalī*; his works on morals are *Purusha-parīkshā* (q.v.) and *Bhū-parikramā* (q.v.), while his *Likhanāvalī* (q.v.) is on letter-writing. On certain literary and epigraphic evidence, Vidyāpati's date is given as 1350-1440; there are, however, several other learned men bearing this name or title both preceding and following the above Vidyāpati.

VIDYĀRAṆYA (d. *c.* 1387). A Sanskrit poet, who played an important role in the history of Vijayanagara: kings Bukka and Harihara were his favourite disciples; for this he was called Karṇāṭaka-siṁhāsana-sthāpanāchārya. He was son of Māyaṇa and Śrīmatī and was a brother of Sāyaṇa (q.v.), the celebrated commentator of the Vedas. His own commentaries on the Vedas are a unique production. He wrote a lyric in glorification of Pārvatī, which testifies to his poetic genius. His *Śaṅkara-vijaya* contains the biography of Śaṅkarāchārya, while the *Rāja-kāla-nirṇaya* gives the history of the kings of Vijayanagara from its foundation. Vidyāraṇya was a polymath and was the author of many works on law and philosophy (*Vivaraṇa-prameya-saṅgraha*; q.v.). His *Saṅgīta-sāra* is a work on music. It is argued that Vidyāraṇya was the name assumed by Mādhava, when he became the head of Śriṅgeri Maṭha. See *Mādhavāchārya*.

VIGHNEŚVARA ŚARMĀ. A Sanskrit poet, whose *Indirā-vaibhava* (1970) eulogises Indirā Gāndhī, the third Prime Minister of India; the work has a supplement on Bangla Desh and her sufferings; his *Ratnāṅgulīya* pub. in *Pratibhā*, (IX, ii) is a long farce.

VIHĀRI-LĀLA MITRA. A modern scholar, whose chief work is the Eng. tr. of *Yoga Vāsishṭha* (q.v.).

VIJAYĀNANDA. A Sanskrit dramatist, whose chief work *Premamohini-raṇadhīra*, is a romantic play (pub. in *Saṁskṛita-chandrikā*, 1904); it discards the traditional Prastāvanā.

VIJAYANANDĪ (fl. 10th cent.). A Sanskrit

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writer on Mathematics and author of *Karaṇa-tilaka*; he is noted by Alberuni.

VIJAYAPĀLA (fl. 12th cent.). A Sanskrit dramatist, who was son of Siddhapāla and was a contemporary of the Chālukya Kumārapāla (d. *c.* 1171-72). His *Draupadī-svayaṁvara* is a drama in 2 Acts, describing the marriage of Draupadī and Arjuna.

VIJAYA RĀGHAVĀCHĀRYA (b. 1884). A Sanskrit writer, who was born in a village near Kānchi. He was an epigraphist at the Venkateśvara Temple at Tirupati. His chief works are : *Chitrakūṭa* (drama), *Vallabha-vilāsa*, *Ghaṇṭāvatāra* (poems), *Surabhi-sandeśa* (which also gives description of several modern cities), biographical poems on Gandhi, Tilak, Motilāl Nehru, etc. and several other poems.

VIJAYARĀJENDRA SŪRI. Author of *Abhidhāna-rājendra*, a celebrated encyclopaedia of Jainism in Prakrit and Sanskrit in 7 Vols. (Ratlam, 1913-25); in it Prakrit catchwords are taken from the canonical and scholastic literature of the Śvetāmbaras. It is mainly useful for the information put together from a vast published and unpublished literature, including the commentaries.

VIJAYAŚAṄKARA KAÑJI PATTANI (1888-1957). A Sanskrit writer of Gujarāt, who has left a considerable volume of reflective Vedāntic writings in prose called *Anuchintana*.

VIJAYA SENA SŪRI (fl. 1231). A Jaina Apabhraṁśa poet, whose *Revantagiri Rāsa* (1231) describes the glory of Neminātha and the Revantagiri.

VIJAYASIṀHA. See *Bhuvanasundarī-Kathā*.

VIJAYAŚRĪ. See *Pārijāta-mañjarī*.

VIJAYINDRATĪRTHA (1514-95). A Mādhva pontiff, a disciple of Vyāsarāya (q.v.) and a prolific Sanskrit writer, with more than 18 works to his credit. His chief works are: *Subhadrādhanañjaya* (a drama on the marriage of Subhadrā with Arjuna), *Ubhayagrastarāhūdaya* (an allegorical play, stated to have been written in reply to *Prabodha-chandrodaya*; q. v. and *Saṅkalpa-sūryodaya* of Venkaṭanātha Vedānntadeśika and commentaries on *Vyāsatrayī* of his teacher Vyāsarāya (q.v.).

VIJAYAVARDHANA, G. A Sanskrit scholar, who is known for his work, *Outlines of Sanskrit Poetics* (1970).

VIJAY VEER (1944-). A Sanskrit scholar of Hyderabad, whose special field of research is the comparative study of the *Yajurveda-Bhāshyas* of Uvvaṭa, Mahidhara and Dayānanda (qq. v.).

VIJJAKĀ. See *Kaumudī-mahotsava*.

VIJÑĀNABHIKSHU. A Sanskrit writer on Yoga, whose *Yoga-vārttika* and *Yoga-sārasaṅgraha* are running comms. on the *Yoga-bhāshya* of Vyāsa and an independent tract aiming at a brief exposition of Yoga system respectively. In both these works, Vijñānabhikshu has criticised some views of Vāchaspati Miśra (q.v.) and attempts to bring the Yoga system nearer the philosophy of the Upanishads. His other works are: *Sāṅkhya-pravachana-bhāshya* (q.v. ; comm. on the *Sāṅkhya-sūtra*), *Sāṅkhya-sāra* and *Vijñānāmṛita* (comm. on the *Brahma-sūtra*). He attempts to minimise the distinction between the Sāṅkhya and theistic Vedānta which, according to him, is the genuine Vedānta while Advaita Vedānta is its modern falsification. The date of Vijñānabhikshu is given as second half of the 16th cent. and middle of the 17th, respectively by Winternitz and Keith.

VIJÑĀNEŚVARA (fl. *c.* 1076-1127). Son of

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Padmanābha Bhaṭṭa, a pupil of Uttama, a Paramahaṁsa and author in Sanskrit of *Mitākṣharā* (q.v.; composed *c.* 1120), a unique comm. on *Yājñavalkya-smṛiti* (q.v.). He wrote his work when king Vikramāṅka or Vikramāditya Deva had been reigning in the city of Kalyāṇī.

VIKRAMA. A Jaina Sanskrit poet, son of Sāṅgaṇa and author of *Nemidūta*, in which the last line of each verse is taken from Kālidāsa's *Meghadūta*, and is, thus, a good example of *Samasyāpūrti Kāvya*. Winternitz places him in the first half of the 7th cent., while others relate him to the 12th century.

VIKRAMA-CHARITA. See *Siṁhāsana-dvātriṁśikā.*

VIKRAMĀṄKADEVA - CHARITA. A historical Sanskrit poem in 18 cantos by Bilhaṇa (q.v.; fl. 11th cent.).

It extols the life of the author's patron, king Vikramāditya (acc. 1076), the Chālukya king of Kalyāṇī. After describing the mythical origin of the Chālukya dynasty, Bilhaṇa passes on to Tailapa (973-97) whose victory over the Rāshṭrakūṭas is recorded. The kings following are, with one exception, mentioned, and then the poet concentrates on Āhavamalla (1040-69), the father of his hero. The victorious king, who has no son, is blessed by Śiva with three sons : Someśvara, Vikramāditya and Jayasiṁha. Declining the heir-apparentship offered by his father, Vikramāditya proceeds to win many victories; meanwhile Āhavamalla dies and this news distresses Vikramāditya. He returns to the capital where his brother, Someśvara lives amicably with him, but suspicions arise between the two and Vikramāditya takes up positions with his brother Jayasiṁha on the Tuṅgabhadrā. He effects then an alliance with the Chola king, but after his ally's death, the throne, despite efforts on his part, falls into the hands of Rājiga, who concerts an alliance with Someśvara against Vikramāditya. The result, however, is fatal to the allies; Śiva urges the reluctant Vikramāditya to do battle and he wins it. He then makes Jayasiṁha Viceroy in Vanavāsa and effects more conquests. The king hears of the Svayaṁvara of a Rājput princess, Chandaladevī, and wins her as his bride; this gives the poet an opportunity of the pleasures enjoyed by the wedding pair, which include drinking, bathing, hunting, etc. Sons are born to him, and he builds a city Vikramapura and erects a temple to Vishṇu Kamalā vilāsin; Vikrama has, however, to defeat the Cholas again and occupy for a time Kāñchī. The last canto gives an account of the author himself, his literary adventures, description of his family, of his country and its rulers.

"As a piece of history, the work is full of blemishes. It seeks the intervention of Śiva to explain away certain unhappy incidents in the life of the king. Accurate chronology is also lost in the medley of vague expressions. As a piece of poetry, on the other hand, Bilhaṇa's work deserves much praise."--*HCIP, V, 307.*

VIKRAMASINGHE. See *Pischel.*

VIKRAMITRODAYA. An authoritative and extensive comm. by Mitra Miśra (q.v.) on the *Yājñavalkya-smṛiti* (q.v).

VIKRAMITRODAYA. A huge Smṛiti digest in Sanskrit by Mitra Miśra (q.v.), dealing with the usual topics: definition, sacraments, worship, law, politics, Śrāddha, devotion, purification, etc.

VIKRAMODAYA. An anonymous Sanskrit work, narrating tales of Vikramāditya in verse; its date is uncertain. The subject-matter is the same as that of *Siṁhāsana-dvātriṁśikā* (q.v.).

VIKRAMORVAŚIYA. A Sanskrit drama (*Troṭaka*) in five Acts by Kālidāsa (q.v.), which

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describes the love of Purūravas, the king of Pratishṭhāna, and Urvaśī, a heavenly nymph (*apsaras*).

The prologue is followed by the cries of the nymphs from whom Urvaśī, on her return from the Kailāsa mountain, has been torn away by a demon. King Purūravas rescues her and restores her first to her friends and then to the Gandharva king; the king and Urvaśī, have, however, fallen in love. Urvaśī and a friend appear in the air, and the former drops a letter written on birch bark breathing her love for the king. Urvaśi's friend appears and finally Urvaśī herself, but after a brief exchange of love passages, Urvaśī is recalled to heaven to play an important role in a drama staged by Bharata. Two pupils of Bharata report that Urvaśī played her part badly in the piece on Lakshmī's wedding as she mentioned the name of Purūravas in lieu of Vishṇu's name which she was to have uttered. Urvaśī answers that she loves Purūravas, instead of Purushottama (Vishṇu); Bharata curses her but Indra intervenes and gives her leave to dwell on earth with her mortal lover until he has seen the face of her son. Angry at her husband for some trivial cause, Urvaśī enters the grove of Kumāra, which is forbidden to women, and is cursed to be converted into a creeper. The king laments at her disappearance and in his madness for her, touches a creeper which in his embrace turns into Urvaśī. At this time an arrow falls with an inscription : "arrow of Āyus, son of Urvaśī and Purūravas". While the king is amazed for he knows nothing of Āyus's birth and concealment by Urvaśī, a woman comes from a hermitage with a gallant boy to return him to his mother since he has violated the rules of the hermitage by shooting a bird. Urvaśī admits the fact of concealment and weeps to think of their separation, now certain, since the king has seen her son. But while Purūravas is ready to abdicate in favour of the boy and to retire to the forest in grief, Nārada comes with a message of good tidings. A battle is raging between the gods and the demons; Purūravas's arms will be needed, and in reward he may have Urvaśī's company for life.

Welding together the elements of the ancient Vedic legend found in the *Ṛigveda* (X.95) and the *Śatapatha-brāhmaṇa* (V. 1-2) and its versions in the *Vishṇu* (IX.6) and the *Bhāgavata* (IX. 14) *Purāṇas* and probably in the *Kathā-sarit-sāgara* (III. 3), etc , Kālidāsa has introduced therein several incidents and scenes of his own creation.

In this play, Kālidāsa 'seems to have concentrated more on characterization than on plot-construction as he has done in the *Mālavikāgnimitra*. But the most debated portion of the play is Act IV where the hero, distracted by separation, gives vent to his feelings in short, sweet, and pathetic lyrics,—*HCIP, III, 305.*

VILĀSAVATĪ-KATHĀ. An Apabhraṁśa poem (1066) by Siddhasena Suri (q.v.), a Jaina Muni.

It describes the union of Sanatkumāra and Vilāsavatī after many trials and tribulations, in which the hero and the heroine are separated many a time. Ultimately, they are joined and a son is born to them. After reigning for several years, Sanatkūmara and Vilāsavatī go to the forest for leading an ascetic life. The poem is noted for depiction of contemporary life.

VIMALABUDDHI (fl. perhaps 12th cent.). A Pali writer and author of the celebrated comm. called *Nyāsa* on the *Kachchāyana-vyākaraṇa* (q.v.).

VIMALAMATI (fl. 9th cent.). A Sanskrit writer and author of the *Bhāgavṛitti* (q.v.), one of the oldest commentaries on the *Ashṭādhyāyī.*

VIMALA SARASVATĪ. A Sanskrit grammarian and author of *Rūpamālā* (*c.* 1350),

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a grammatical work, the earliest and the simplest of the recasts of *Aṣṭādhyāyī*.

VIMALA SŪRI (fl. 1st cent. A.D.). A Prakrit poet, whose *Pauma-chariya* (*Padma-charita*) in 118 cantos, is the earliest version of the Jaina *Rāmāyaṇa*. The author terms Vālmiki as a liar and clears many doubts: the monkeys are called as such, as they bear the badge of monkeys on their banners; Rāvaṇa is called "ten-headed", because in his pearl necklace, his face is reflected nine times, etc. Though following the *Vālmīki Rāmāyaṇa*, in details there are many divergences.

VIMĀNA-VATTHU. A part of the *Khuddaka-nikāya*. See *Sutta-piṭaka*.

VIMARŚINĪ. See *Śobhākara*.

VIMATI-CHCHHEDANĪ. A Pali work by Kassapa (q.v.), which is a comm. on the *Vinaya-piṭaka* (q.v.). See *Kassapa*.

VIMLĀ GERA. A Sanskrit scholar, whose chief work is: *Mind and Art of Bhavabhūti* (1973).

VINAPANI PĀṆḌEY. A scholar, whose chief work *Harivaṁśa-purāṇa kā Sāṁskṛitika Vivechana* in Hindi is on the cultural study of the *Harivaṁśa* (Lucknow, 1960).

VIṆĀVĀSAVADATTĀ. An anonymous and incomplete Sanskrit play, dealing with the Udayana legend (see *Svapna-Vāsavadattā*). It is variously ascribed to Śūdraka, Śaktibhadra, Bhāsa (qq.v.) as also to someone else.

VINAYACHANDRA, BHAṬṬĀRAKA. See *Bhaṭṭāraka Vinayachandra*.

VINAYACHANDRA SŪRI (fl. 12th cent.). A Jaina Apabhraṁśa poet of Gujarat, who authored *Neminātha-chaupai* and *Uvesa Māla Kahāṇya Chhappaya* (qq. v.).

VINAYA-GŪḌHATTHA-DĪPANI. A Pali work, which explains difficult passages in *Vinaya-piṭaka* (q.v.).

VINĀYAKA BHAṬṬA. A Sanskrit poet and author of *Āṅgreja-chandrikā* (q.v.); composed in 1801, it deals with the British Dominion of India.

VINĀYAKA PAṆḌITA. See *Nanda Paṇḍita*.

VINAYĀLAṄKĀRA-ṬĪKĀ. A Pali work, compiled by Tipiṭakālaṅkāra, Thera of Burma at the instance of Sirīsuddhammarāja, king of Burma in the 16th cent.; it deals with observance of rules by Buddhist priests.

VINAYA PIṬAKA. The chief canon of the sacred literature of the Buddhists in Pali, forming part of the *Tipiṭaka* (q.v.). It contains rules and regulations in respect of the Saṅgha and the daily life of monks and nuns; some legends and anecdotes have also been incorporated. It consists of the following four parts:

1. *Pāṭimokkha*: It contains 227 rules (originally it had only 152), divided into 10 sections; this text is the nucleus of the *Vinaya*. It is a list of transgressions against the rules of discipline of the order, together with the corresponding atonements. An oft-quoted phrase runs that the life of a good monk is 'restrained by the restraints of the *Pāṭimokkha*.' In the *Majjhima-nikāya* (108), Ānanda says that the Buddha himself taught the monks the rules of *Pāṭimokkha*; the rules were read at the penitential assemblies, twice every month, on the new moon and the full moon days. After the recital of each section there are eight different kinds of greater and lesser sins, the treatment of which takes up eight sections—the conductor of the ceremony would ask thrice whether any one was guilty of any of those rules. If any Bhikkhu was guilty, he should confess his guilt before

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the assembly. The ten sections of the *Pāṭimokkha* are: Puchchāvissajjanam—interrogatories relating to the requisites for forming a chapter, Nidānam—introductory portion, Pārājikā—four deadly sins, Saṅghādisesā—the thirteen faults involving temporary separation from the priesthood, Aniyatā dhammā—two undetermined offences, Nissaggiyā pāchittiyā dhammā—the thirty faults requiring confession and absolution and involving forfeiture of the article in reference to which the offence has been committed, Pāchittiyā dhammā—92 faults requiring confession and absolution, Paṭidesaniyā dhammā—four offences requiring confession, Sekhiyā-dhammā—72 rules of conduct and Adhikaraṇasamathā dhammā—seven rules for settling cases.

2. *Sutta-vibhaṅga*: A comm. on the *Pāṭimokkha*, it always gives a story at first stating how, when, and why the particular transgression was committed for the first time. The words of the rule are given in full, followed by a very ancient word-for-word commentary, which in turn is succeeded by further explanations and discussions of doubtful issues. The *Sutta-vibhaṅga* comprises: (i) *Mahāvibhaṅga*, which has 8 sections dealing with 8 classes of transgressions against discipline, and (ii) *Bhikkhunīvibhaṅga*, a much shorter work, being a comm., on the code for the nuns compiled on the lines of *Pāṭimokkha* for the monks. The offences are divided into categories in the order of their seriousness: *pārājikās*, entailing expulsion from the Order, and *pāchittiyās*, punishable with expiation. It possesses historical interest for students of Law as it contains fine distinctions between degrees of various crimes, e.g., theft, murder, etc.

(*iii*). The *Khandhakās* (sections) comprise two divisions: *Mahāvagga* and *Chullavagga*, and form a sort of continuation and supplement to the *Sutta-vibhaṅga*. The *Mahāvagga* (greater section) consisting of 10 sections, gives the story of the formation of the Saṅgha; it prescribes rules for admission to the Order, observance of the *Uposatha* ceremony, the mode of life during the monsoon, for the wearing of shoes, for seats, conveyances, dress, medicine of the monks and for the regulation of legal proceedings and restoration of Order in the Saṅgha. There are some serious narratives, which embody the purest Buddhist morals in their simplest form; sections dealing with thefts, sexual offences, crimes, etc. throw a considerable light on the everyday life of ancient India. The *Chullavagga* (smaller section) describes many edifying anecdotes dealing with the life of Buddha and the history of the Order; its first nine sections deal with disciplinary proceedings and methods of settling disputes among monks, various offences, expiations and penances; the daily life of the Bhikkhus; their residence, furniture, etc. The tenth section describes the eight conditions precedent to the entry of a woman into the Order, and rules for the guidance of the Order of the nuns. The last two sections serve rather an appendix and contain an account of the first two Councils of monks held at Rājagṛiha and Vaiśālī.

(*iv*) *Parivāra*: The last part of the *Vinaya-piṭaka*, it gives in the form of questions and answers an abstract of the other parts. It is an insignificant production and of later origin; probably the work of a Ceylonese monk. The work comprises nineteen shorter texts, catechisms, indices, appendices, lists, etc., reminiscent of the *Anukramaṇīs* and *Pariśishṭas* of the Vedic texts. See *Tipiṭaka*.

VINAYA-SAṄGAHA. A summary in Pali of *Vinaya-piṭaka*, divided into sections, giving concise explanations of *Vinaya* rules; the author is Sāriputta (fl. 12th cent.; q.v.).

VINAYA-SĀRATTHA-DĪPANĪ. A Pali comm. on *Vinaya-vinichchhaya* (q.v.), attributed to Vāchissara Mahāsāmī (q.v.).

VINAYA-VINICHCHHAYA. A Pali metrical

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compendium, by Buddhadatta (q.v.), of *Vinaya-piṭaka* (q.v.); a work of this title was also written earlier by Buddhasīha, as in the epilogue to his own work, Buddhadatta states that his work is only an abridgement of Buddhasīha's work. There is a Pali comm., *Vinaya-sārattha-dīpanī* (q.v.) on this work.

VINAYA-VINICHCHHAYA. A Siṁhalese comm. by king Parākramabāhu II; it is no longer extant.

VINDHYAVĀSA. See *Īśvarakṛishṇa.*

VIPĀKA-ŚRUTAM. See *Vivāgasuyam.*

VĪRA (fl. 1019). A Jaina Apabhraṁśa poet, who was born in Gulkher village of Malwa region. His father's name was Devadatta, while his mother was called by the name of Suntavā. Devadatta was an eminent poet and Vīra assigns him a place after Svayambhū and Pushpadanta (qq.v.). Vīra had talents to compose poems in Sanskrit, but at the instance of his father and of friends, he wrote his poems : *Jambūsāmi-chariu* (q.v.) in Apabhraṁśa, which he completed in one year. From the references in his work, it appears that the poet was well-versed in poetics, metrics, Hindu and Jaina Purāṇas, *Rāmāyaṇa*, *Mahābhārata* and classical Sanskrit literature.

VĪRABHADRA-VIJAYA. A Sanskrit Ḍima by Aruṇagiri Nātha II (q.v.; fl. 1505-30), which describes the creation of Vīrabhadra and the destruction of the sacrifice of Daksha; it was staged at the festival of Rājanātha at Bhūpatirāyapuram.

VĪRACHARITA. A Sanskrit epic in 32 cantos by Avanta, describing the events of the life of king Śālivāhana; its date is uncertain. It is on the model of *Siṁhāsana-dvātriṁśikā* (q.v.), narrating the tales of king Vikramāditya.

VIR DEO BISHT. A Sanskrit scholar, who at present teaches in the Tribhuvan Vishwavidyalaya, Nepal and has done some research work.

VĪRAGAṆIN. See *Ajiyasānti-thaya.*

VIRAHĀṄKA. An old writer whose *Vṛitta-jāti-samuchchaya* is a work on metres, both of Sanskrit and Prakrit (in some cases even of Apabhraṁśa), which is composed in the Prakrit language for the most part; he gives all the different varieties of the Prastāra and drops the Vedic metres altogether. He flourished prior to 9th century.

VIRAHĀṄKA. Same as Haribhadra.

VĪRANĀGA. Supposed author of the Sanskrit *Kundamālā* (q.v.); his date is uncertain.

VĪRANANDI (fl. 11th cent.). A Jaina Sanskrit poet, whose *Chandraprabha-charita*, a *Mahākāvya* in 18 cantos, deals with the life and teachings of Chandraprabha, the seventh among the Jaina Tīrthaṅkaras. It is a poem, known for its religious tenor than for its literary merit.

VĪRA RĀGHAVĀCHĀRYA (fl. 14th cent.). A Sanskrit scholar, whose comm. on the *Bhāgavata-purāṇa* is named *Bhāgavata-chandra-chandrikā.*

VIRASENA (fl. 9th cent.). A Jaina Sanskrit author of the famous comm. *Dhavalā* on the Digambara Jaina Sūtras called *Shaṭkhaṇḍāgama*, by Pushpadanta and Bhūtabali, pub. in sixteen volumes (completed in 1959). See *Hīrālāl Jain.*

VĪRASENA VEDASHRAMĪ. A modern

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Vedic scholar of Indore, whose chief works are : *Vedic Sampadā* and *Sandhyāyoga Rahasya*. He has prepared cassettes of the *Sasvarapāṭha* of the Vedas.

VĪRASTAVA. See *Vīratthaa*.

VĪRATTHAA. See *Painṇa*.

VĪRENDRA BAHĀDURA SINGH. A Sanskrit author of *Brahmaṛishi-vilāsa* (Lucknow, 1955), which is on the life and renunciation of a scholar-recluse; the author reveals his learning in the Śāstras also.

VĪRENDRA BHAṬṬĀCHĀRYA. A modern Sanskrit writer, whose chief work is: *Siddhārtha-charitam*, a drama.

VIRENDRA KUMĀR VERMĀ. A Sanskrit scholar, whose chief works are : ed. of *Śuklayajuḥ-prātiśākhya* of Kātyāyana or *Vājasaneyi-prātiśākhya*, of *Ṛigveda-prātiśākhya* and of *Ṛigveda-bhāshya-bhūmikā* and a study in Hindi : *Ṛikprātiśākhya—Eka Pariśīlana*.

VIRENDRA SHASTRĪ (1915-). A Vedic scholar, who has prepared easy Hindi trs. of *Aitareya-brāhmaṇa*, *Ashṭādhyāyī*, *Nighanṭu*, *Nirukta*, etc. He edits 'Veda Jyoti', a monthly magazine from Lucknow.

VĪRENDRA VIDYĀVĀCHASPATI (1909-). A modern scholar, whose chief study is on Apabhraṁśa language (in Hindi).

VIRŪPĀKSHA. A Sanskrit dramatist and poet, who was known as Udayagiri Virupanna Udayar I and was the grandson of Bukka and son of Haribara II of the Sangama dynasty of Vijayanagar. He appears to have been Viceroy at Marakatapura about 1384. In his *Nārāyaṇa-vilāsa* (1350), a drama in 5 Acts, he calls himself the Governor of Karnataka, Chola, and Pāṇḍya maṇḍalas and claims to have planted a pillar of victory in Siṁhala. His *Unmatta-rāghava*, in one Act, describes Rāma's lamentations over the loss of Sītā. He is the author also of *Chola-champū*, which gives a fictitious account of the Choḷa king Kulottuṅga and of his son, Devachoḷa.

VIŚĀKHADATTA (fl. between 7th and 8th cent.). A Sanskrit dramatist and author of *Mudrārākshasa* (q.v.), a drama. In this work, he mentions that he was son of the Mahārāja Bhāskaradatta or minister Pṛithu and grandson of Vateśvaradatta, a *sāmanta*. The hypothesis that Vaṭeśvaradatta was a *sāmanta* (feudatory) of Chandragupta II is not well-founded, nor is there any solid ground to assume that he belonged to Bengal. On the strength of variant the "Avantivarman," occurring in the concluding verse of the play, some place him in the 7th cent. at the court of the Maukhari Avantivarman, while others would place him under the Kāshmirian Avantivarman in the middle of the 9th century. Viśākhadatta is certainly earlier than the tenth cent. as he is referred to by Dhanañjaya in his *Daśarūpaka* and also by Abhinavagupta in his comm. on Bharata's *Nāṭya-śāstra*; he is, therefore, to be assigned very probably to the 7th or the 8th century.

Besides the *Mudrārākshasa*, unique in Sanskrit literature as being wholly based on some political or historical theme, and avoiding the erotic feeling and atmosphere, two other plays : *Devī-chandragupta* (q.v.) and the *Abhisārikāvañchitaka* (or *-bandhitaka*; q.v.) are also ascribed to Viśākhadatta.

The author of *Mudrārākshasa* 'must rank very high indeed owing to the great success he has achieved in creating a highly captivating play out of the dry historical material; and that too, without the aid of the most inspiring of sentiments—the śriṅgāra.'—*HCIP, IV, 179.*

VĪSALADEVA VIGRAHARĀJA (fl. 12th cent.). A Sanskrit dramatist and Chāhamāna king of Śākambharī; he is the author of

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the *Harakeli-nāṭaka*, a drama having the same theme as Bhāravi's poem, i.e., the battle between Arjuna and Śiva (in the form of a Kirāta) and the gift of the mystical weapon, Pāśupata to Arjuna by Śiva. The drama is only partially known from a few fragments inscribed on a stone built up in a mosque at Ajmer; the inscription is dated 1153. About the same period, Somadeva (q.v.), who was patronised by Vīsaladeva Vigraharāja, wrote the *Lalitavigraharāja-nāṭaka*, on the love of his patron for Princess Desaladevī; this play is also partially preserved on stone at Ajmer.

VIŚESHĀVAŚYAKA-BHĀSHYA. See *Jinabhadrakshmā-śarman.*

VISHṆU. One of the twenty traditional writers of original Smṛiti; a *Vishṇu-dharmasūtra* exists. P.V. Kane suggests 300 B.C. to 100 B.C. as the conjectural date of the older portion of this work. See *Smṛiti.*

VISHṆUDĀSA (fl. 15th cent.). A Sanskrit poet, who is said to be the maternal uncle of Chaitanya. On the model of *Meghadūta* (q.v.), his *Manodūta* is a pathetic appeal to Kṛishṇa with mind as messenger, and contains a description of Vṛindāvana.

VISHṆUDEVA (fl. 14th cent.). Author in Sanskrit of *Rasarāja-lakshnū*, an Āyurvedic work.

VISHṆU-DHARMASŪTRA (*--Smṛiti*). See *Smṛiti.*

VISHṆUDHARMOTTARA-UPAPURĀṆA A work in Sanskrit, which is divided into three sections; section I deals with the creation of the world, cosmology, geography, astronomy, division of time, genealogies (including that of Purūravas and Urvaśī) stotras, rules about Vratas and Śrāddhas; section II relates to law and politics, medicine, the science of war, astronomy and astrology (there is here a prose section with the special title 'Paitāmaha-siddhānta'), while section III deals with the grammar, lexicography, metrics and poetics, dancing, singing and music, sculpture and painting (the making of images of gods) and architecture (construction of temples).

The work is a Kāshmīrian Vaishṇava book of encyclopaedic character; it is often quoted by Alberuni as the 'Vishṇudharma'. Supposed to have been compiled between 450 and 650 A.D., some of its portions may be of earlier or later origin. Occasionally, it is given out as a part of *Garuḍa-purāṇa*, but generally it is regarded as an *Upapurāṇa*. On its Brahmasiddhānta portion, the Brāhmasiddhānta of Brahmagupta is supposed to have been based. See *Upapurāṇa, Purāṇa.*

VISHṆUGUPTA. See *Kauṭilya.*

VISHṆUKĀNTA JHĀ. A modern Sanskrit author of *Rājendra-praśasti*, eulogising in 555 verses the first President of India, Dr Rājendra Prasād.

VISHNU KĀNTA ŚUKLA. A modern Sanskrit writer, who is noted for his humorous essays and writings.

VISHṆU MITRA. A modern Sanskit writer of Khanpur, Rohtak, whose chief works are: *Indirā-charitam*, *Nehru-charitam* and studies in Sanskirt on *Rāmāyaṇa* and *Mahābhārata.*

VISHṆUU-PURĀṆA. See *Purāṇa.*

VISHṆU RĀMAKṚISHṆA ĀṬHAVALE. A Paṇḍita of Mahārāshṭra and Sanskrit author of *Purushārtha-chintāmaṇi* (Ānandāśrama, Poona, 1907).

VISHṆUŚARMAN (fl. prior to 531). Traditionally known as the author in Sanskrit of *Pañchatantra* (q.v.); the original work is no

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longer extant. In the introduction to this work, he is described as relating the stories to the sons of king Amaraśakti of Mahilāropya or Mihilāropya in South India.

VISHṆU-SMṚITI. See *Smṛiti*.

VISHVA BANDHU (1897-1973). A celebrated Vedic scholar, who in 1924, organised at Lahore, the Vishveshvaranand Vedic Research Institute (later shifted to Hoshiarpur) and as its Honorary Director for life developed its mani-fold research and publication activities. His chief works are : ed. of *Ṛigveda* with four ancient unpublished commentaries (8 Vols., 1963-66), of Skandasvāmī, Udgīthāchārya, Veṅkaṭa-mādhava and Mudgalāchārya, ed. of *Atharvaveda* with Padapāṭha, and with Sāyaṇa Bhāshya (5 Vols., 1960-64), *Vaidika-padānukrama-kośa* (*A Vedic Concordance*; a universal vocabulary register of all available texts; about 500 including Saṁhitās, Brāhmaṇas, Sūtra-granthas, Āraṇyakas, Upanishads, etc., provided with complete textual references and commentary bearing on Vedic phonology, accent, etymology, morphology, grammar, metre and text-critcism; 16 Vols., 1935-65), *A Grammatical Word-Index to Ṛigveda* (1963), *A Grammatical Word Index to Atharvaveda Śaunaka and Paippalāda*; 1963), *A Grammatical Word-Index to Four Vedas* (2 Vols., 1962-63), *A Grammatical Word-Index to Taittirīya-saṁhitā* (1963), *Index of the Ṛigveda Mantras* (1966), *Index of the Ṛigveda Padapāṭha* (1966), ed. of *Atharva-Prātiśākhya*, *Catalogue of V.V.R.I. Manuscript Collection* (2 Pts., 1959), *Grammatical Word-Indexes to the Principal Vedic and Upanishadic Texts* (6 Vols; 1962-66), *Vaidika-Śabdārtha-Pārijāta* (A complete Etymological Dictionary of Vedic language, Fasciculus I, 1929), *A Comparative and Etymological Dictionary of Vedic Interpretation* (A specimen, 1965), *A Comparative and Critical Dictionary of Vedic Interpretation* (revised specimen, 1972), *Vedic Textuo-Linguistic Studies* (1972), *Brāhmanoddhāra-kośa* (a selection of about 50,000 Brāhmaṇic citations under appropriate conceptual headings, 1966), *Vaitāna-śrauta-sūtra* of the *Atharvaveda* (critical ed. with the comm. of Somāditya, 1967), *Vālmīki-rāmāyaṇa* (North-Western recension, critical ed. 8 Vols., 1928-47), *Rājataraṅgiṇīs of Kalhaṇa, Jonarāja, Śrīvara and Śuka* (critical ed., 4 Vols., 1963-67), *Vedasandeśa* (Message of the Vedas, 4 Vols., 1925-31), *Veda-śāstra-saṅgraha* (*Anthology of Sanskrit Literature*, Vol. I, 1967, pub. by the Sahitya Akademi) and some writings in Hindi on Ārya Samaj and its mission.

VISHWANĀTHAM, M. A modern scholar, whose chief work *Purāṇa-mīmāṁsā* (Tenali, 1940) bears an alternative title 'A Review of the Ancient History of India'.

VISUDH BUSYAKUL. A modern Thai scholar, who has brought out a collection of his writings under the title: *Visudh's Nibondh*; his work pertains to a number of topics.

VIŚUDDHĀNANDA. A modern Sanskrit scholar of Badaun, whose *Vedārtha-kalpadrumaḥ* seeks to refute the criticism made against Svāmi Dayānanda Sarasvatī in Svāmi Karapātrī's *Vedārtha-pārijātaḥ*.

VIŚUDDHĀNANDA SARASVATĪ, SWĀMĪ (1820-98). A learned saint of Varanasi, who was born in a village in Sitapur district of Uttar Pradesh. His original name was Vanshīdhara. He Joined Nizam's army at Hyderabad, but as he was interested in religious studies, he left the job and studied Vedas at Nasik, grammar at Viṭhur and did asceticism at Hardwar. He was initiated in the order of Sannyasins and he was christened 'Viśuddhānanda Sarasvatī'. He came to Varanasi, where he was Head of a Mutt. The Rajas of Kāśī, Darbhangā and Kashmir held him in high esteem. He is known in the religious world for his having *Śāstrārtha* with Svāmī Dayānanda Sarasvatī, the founder of Arya

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Samaj. Only one work of Viśuddhānanda Sarasvatī is available and it is a comm. on the *Kapilagītā*.

VISUDDHIMAGGA. The most outstanding Pali work of Buddhaghosha (q.v.), which means the way to *Visuddhi* or purity; an original work, it deals mainly with *Sīla* (conduct), *Samādhi* (meditation) and *Paṇṇā* (wisdom). It is a systematic presentation of the entire doctrine of Buddha; the very essence of the *Tipiṭaka* is found in it. If Buddhaghosha had written nothing else, *Visuddhimagga* alone would have secured for him an undying fame; it was written, according to the author, in accordance with the dogmas and doctrines followed in the Mahāvihāra of Anurādhapura. Its style is clear and lucid and occasional parables and legends have been introduced to enliven the dry doctrinal discussions; its vocabulary is surprisingly rich. Numerous miracles are told showing how meditation enables saints to acquire supernatural and magical powers. See *Buddhaghosha*.

VISUDDHI-MAGGA-GANTHI. A Burmese Pali work, explaining the difficult passages of *Visudahimagga* (q.v).

VIŚVANĀTHA. A Sanskrit dramatist, who lived at Warangal under the patronage of Pratāpa-rudradeva (r. 1294-1325). Called upon to entertain an assembly of Paṇḍits at the Warangal durbar, he wrote his *Saugandhikā-haraṇa* (q.v.); Gangādevī (q.v.) was his pupil.

VIŚVANĀTHA (fl. between 1300 and 1380). Son of Mahākavi Chandraśekhara and grandson of Nārāyaṇa, both learned men and authors, Viśvanātha held high offices in the court of the king of Orissa and bore the title Sāndhivigrahika Mahāpātra. He is the author of *Sāhitya-darpaṇa* (q.v.), a celebrated Sanskrit work on poetics; besides a comm. on the *Kāvya-prakāśa* (q.v.), his other works referred to by himself are: *Rāghava-vilāsa-kāvya*, *Narasiṁha-vijaya-kāvya*, *Chandrakalā-nāṭikā*, *Prabhāvatī-pariṇaya* (the last two plays), *Kuvalayāśva-charita* (in Prakrit) and *Praśasti-ratnāvalī*, a Karambhaka in 16 languages, containing panegyrics. Viśvanātha declares that poetry consists of a sentence full of Rasa (sentiment).

VIŚVANĀTHA (fl. 17th cent.). Author in Sanskrit of Kārikāvalī or *Bhāshā-parichchheda* (q.v.), which is a noted text-book of Nyāya-vaiśeshika philosophy.

VIŚVANĀTHA (fl. end of 18th cent.). A Sanskrit writer, son of Trimaladeva of Āndhra (but migrated to Benares) and author of *Mṛigāṅkalekhā*, a four-act nāṭikā, on the marriage of Kāmarūpa princess, Mṛigāṅkalekhā with Kalinga king Karpūratilaka; the poet though imitating *Ratnāvalī* (q.v.) in plot, has an enchanting style and fancy. His *Sāhitya-sudhā-sindhu*, in 3 taraṅgas, is a work on poetics.

VIŚVANĀTHA (fl. 1st half of 18th cent.). A Sanskrit writer, pupil of Dhuṇḍirāja (q.v.) and author of *Śṛiṅgāra-vāṭikā*, a nāṭikā on the love of the Avanti king Chandrakeli with Champāvatī and Kantimatī.

VIŚVANĀTHA (fl. 18th cent.). A Sanskrit poet, whose works *Kṛishṇa-bhāvanāmṛita*, *Gaurāṅgalīlāmṛita* and *Kṛishṇāhnika-kaumudī* deal with Chaitanya Vaishṇavism; *Vratarāja*, a work on Dharmaśāstra, is attributed to him.

VIŚVANĀTHA MIŚRA. A modern Sanskrit writer, whose *Kavisammelanam-prahasanam*, a satirical skit in cocktail language, is in three sections: first on *Gentleman-mīmāṁsā*, the next on Tea and the third on *Kursī*; his

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Kali-kautaka (*Bhāratī*, *XIX*) is also a satire.

VIŚVANĀTHA SIṂHA VĀGHELA (1813-54). Ruler of Rewā, who is the reputed author of no less fifty Sanskrit works on Rāma cult (exposition of the details of Rāma worship, poems, songs and musical plays). His chief works are: *Rāmāchandrāhnika* (a poem in praise of Rāma on the style of *Gīta-govinda* with a comm. on it) and *Saṅgīta-Rāghunandana* (a treatise on music).

VIŚVANĀTHA VIDYĀMĀRTAṆḌA. A modern Sanskrit scholar, whose chief works are the Hindi comm. on *Sāmaveda*, on some Kāṇḍas of the *Atharvaveda* and an original work, *Vaidika Paśu-yajña Mīmāṁsā*.

VIŚVA-PRAKĀŚA. A Sanskrit work on astronomy consisting of 13 chapters and attributed to Vṛiddhavaśishṭha (q.v.); also called *Vṛiddhavaśishṭha-siddhānta*.

VIŚVA-PKAKĀŚA. See *Maheśvara*.

VIŚVARŪPA (fl. 1st half of 9th cent.). A Sanskrit writer, who wrote his comm. *Bālakrīḍā* on the *Yājñavalkya-smṛiti* (q.v.) before Vijñāneśvara, who thrice refers to it in his *Mitākṣharā*. Viśvarūpa quotes, among others, the *Ślokavārttika* (q.v.) and is very probably to be identified with Bhavabhūti; he is generally sought to be identified with another Viśvarūpa or with Sureśvara (q.v.), a disciple of great Śaṅkarāchārya, and author of the *Naishkarmya-siddhi* and several other works, but that does not appear to be a correct view.

VIŚVARŪPA KṚISHṆABHAṬṬA (fl. 15th cent.?). A Sanskrit dramatist and son of Nṛisiṁha; his *Murāri-vijaya* describes the early life of Kṛishṇa.

VIŚVAŚRAVĀḤ VYĀS. A modern Aryasamajist scholar, whose *Anvitārtha-Pradīpa* is a comm. on Dayānanda's Bhāshya of *Ṛigveda*.

VIŚVEŚVARA. A Sanskrit poet of the court of Singabhūpāla (q.v.; fl. 14th cent.), and author of *Chamatkāra-chandrikā*, a work on rhetorics, which has illustrations in praise of his patron.

VIŚVEŚVARA. (fl. early 18th cent.). A Sanskrit poet, son of Lakshmīdhara of Pāṇḍe family and author of *Mandāramañjarī* (a prose romance), *Romāvalī-śataka*, *Āryā-śataka* (poems); his Alaṅkāra works are: *Alaṅkāra-kula-pradīpa*, *Alaṅkāra-kaustubha*, *Alaṅkāra-muktāvalī*, *Kavīndra-karṇābharaṇa*, *Kāvya-tilaka*, *Rasa-chandrikā* and commentaries on *Naishadha-charita* and on *Rasa-mañjarī* (the last comm. entitled *Vyaṅgārtha-kaumudī*). He is author also of *Nirṇaya-kaustubha*, a work on Dharmaśāstra. His dramatic works are: *Rukmiṇi-pariṇaya* (a nāṭaka), *Navamālikā* (a nāṭikā, describing the amours of Vijayasena and Navamālikā of Avantī) and *Śṛiṅgāra-mañjarī* (a saṭṭaka in Prakrit). *Āryāsaptaśatī*, really on erotics, is of considerable poetic thought.

VIŚVEŚVARA. A Sanskrit writer of the court of king Raṇavīra Siṁha (ascended 1857) of Kāshmir and author in Sanskrit of *Raṇavīra-vijaya* (an encyclopaedia) and *Skandhāsthi-praśna* (a treatise on prognostication derived from Muhammadan sources).

VIŚVEŚVARA BHAṬṬA (fl. latter half of 14th cent.). Author in Sanskrit of the Smṛiti work *Madana-pārijāta* (q.v.), passing in the name of Madanapāla (q.v.). Viśveśvara Bhaṭṭa was son of Pedibhaṭṭa and Ambikā, was a native of Dravida country and migrated to North India after composing *Subodhinī*. The Benares school of Hindu Law looks upon Viśveśvara as one of its leading authorities.

VIŚVEŚVARANĀTHA REU (fl. 20th cent.).

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A Sanskrit writer of Jodhpur, whose *Āryavidhāna* or *Viśveśvara-smṛiti* is a voluminous modern Smṛiti, incorporating new scientific geography and history, modern hygiene, birth control,. etc.

VIŚVEŚVARA SIDDHĀNTA-ŚIROMAṆI. A modern Sanskrit writer of Vṛindāvan, who wrote a thesis on ethics in Western philosophy, under the tittle *Nīti-śāstra*. His other chief works are: *Abhinava-bhāratī* (a comm. in Hindi on Bharata's *Nāṭyaśāstra*), *Tarkabhāshā* and a Hindi tr. of *Dhvanyāloka* (Delhi, 1952).

VIŚVEŚVARA-SMṚITI. See *Viśveśvaranātha Reu.*

VIŚVEŚVARA VIDYĀBHŪSHAṆA. A Sanskrit dramatist of Calcutta, whose chief works are : *Prabuddha-Himāchalam* (on Chinese aggression on India), *Chāṇakya-* and *Vālmīki-saṁvardhanam* (both 1976-77; though based on well-known stories, the author has introduced new ideas and situations).

VIṬṬHALA KṚISHṆA (fl. 17th cent.). A Sanskrit poet, whose *Anūpasiṁha-guṇāvatāra* gives a glorified account of Anūpasiṁha (r. 1674-1709) of Bikāner.

VIṬṬHALANĀTHA (1515-76). Celebrated son of Vallabhāchārya (q.v.), whose chief works in Sanskrit are : *Kṛishṇa-premāmṛita*, *Yamunāshṭapadi*, *Rasasarvasva* and comm. on *Gīta-govinda*. Viṭṭhala's sons were Giridhara and Raghunātha, who wrote verses in praise of Kṛishṇa. For further details about Viṭṭhalanātha, see *Vallabhāchārya.*

VIṬṬHALA SĀSTRI. See *Pañcha-bhūta-padārtha.*

VIVĀDA-BHAṄGĀRṆAVA. A huge Sanskrit Smṛiti digest compiled at the instance of Sir William Jones by Jagannātha Tarkapañchanana (q.v.) to facilitate the understanding of Hindu Law by British judges.

VIVĀDA-CHANDRA. A Sanskrit work on Smṛiti by Misarū Miśra (q.v.), dealing with several titles of law and with procedure. A recognised authority on Hindu Law in Mithilā, it was written at the instance of Lachhimādevī, wife of prince Chandrasiṁha of the Sugauna Dynasty of Mithilā.

VIVĀDA-CHINTĀMAṆI. A Sanskrit digest by Vāchaspati Miśra (q.v.), which deals with the 18 titles of *Vyavahāra-pada*. It wasconsidered as an authority in the Mithilā school of Hindu Law and was quoted in the British India High Courts and the Privy Council. See *Vivādaratnākara.*

VIVĀDA-RATNĀKARA. An extensive Sanskrit Smṛiti digest by Chaṇḍeśvara (q.v.), forming a part of his *Smṛiti-ratnākara* (q.v.). In its 100 chapters, called *Taraṅgas*, it deals with the entire field of civil and criminal law. Along with *Vivāda-chintāmaṇi* (q.v.) of Vāchaspati, of which the *Vivāda-ratnākara* formed the basis, it is considered supreme authority in matters of Hindu Law in Mithilā.

VIVĀDĀRṆAVA-SETU. A huge Sanskrit Smṛiti digest by Bāṇeśvara Vidyālaṅkāra (q.v.), a Bengali scholar, prepared at the instance of Warren Hastings. Its 21 Chapters, covering 1632 verses, deal with matters of dispute like recovery of debts and the modes of settlement.

VIVĀGASUYAM. See *Aṅga.*

VIVARAṆA-PRAMEYA-SAṄGRAHA. A Sanskrit work by Vidyāraṇya (q.v.), which is a gloss on Prakāśātman's work called *Pañchapādikā-vivaraṇa*; it contains an analysis of the conclusions of Prakāśātman in the above work.

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VIVEKA-CHŪḌĀMAṆI. A Sanskrit work in 580 verses on Advaita Vedānta philosophy, ascribed to Śaṅkarāchārya (q.v.).

VIVEKĀNANDA-CHARITA. See *Nāgarājan, K.S.*

VOGEL, CLAUS (1933-). A German Indologist, who is well acquainted with the Chinese Buddhist literature. He has improved upon Johnston's tr. of *Buddha-charita* in some points, as has been shown by his 'On the first canto of Aśvaghosha's *Buddhacharita*' (*Indo-Iranian Journal*, Ix. 4; 1966). His works are : *Temples af Amorous Pleasure* (1962), Vāgbhaṭa's *Aṣhṭāṅgahṛidaya-saṁhitā* (the first five chapters of its Tibetan version, Wiesbaden, 1965; on Ayurveda), Sarūpa's *Kāmaśāstra* (an erotic treatise in the Tibetan, Tanjur, 1965), *The Teachings of the Six Heretics* (Wiesbaden, 1970; on Buddhism), *Indian Lexicography* (1979) and ed. of *Jñānamuktāvalī* (Commemoration Volume in Honour of Johannes Nobel, 1959) and *Theodor Zachariae. Opera Minora* (1977). He is Professor of Indology and Director of the Indological Institute, University of Bonn, West Germany.

VOGEL, J. PH. A Dutch Indologist, whose chief works are: *Op het voetspoor van Baeddha* (Haarlem, 1934), A *Geographical Atlas of Greater India*, *Buddhist Art in India, Ceylon and Java* (Oxford, 1936), *Mathurā Museum Catalogue* (Allahabad, 1910) and a Dutch rendering of the *Mṛichchhakaṭika.*

VOIGT, W. A modern German scholar, who is Head of the Oriental Department of the State Library in Marburg. His chief task is the collection of all Oriental manuscripts in Germany.

VOLKOVA (Mrs.). A well-known modern Russian Indologist, who had taught most of the present younger generation of Sanskritists, she has her studies on many branches of Sanskrit literature, e.g., *Jātakamālā*, *Bhagavadgītā*, *Kathā-saritsāgara*, Bhartṛihari, Mahāyāna texts, etc.

VOLODARSKY, A. I. A modern Russian Indologist, whose 'Ariyabhata' (1977) and articles (in Russian); 'Ancient Indian Systems of Numerations', in *Indian Culture and Buddhism* (1972) and 'Mathematics in Ancient India' in *Historical and Mathematical Researches*, Part 20 (1975) deal with ancient Indian mathematics and astronomy.

VOLWASHEN, A. A German scholar of architecture, whose chief work is *Indien, Bauten der Hindus, Buddhisten und Jainas* (Munchen, 1968).

VOPADEVA (fl. *c.* 1250). A Sanskrit grammarian, son of Keśava and a pupil of Dhaneśa; he was a native of Berār, but the great popularity of Vopadeva's grammar in Bengal has led some scholars to believe that he fl. in Bengal. He is the author of well-known grammatical works *Mugdhabodha* (q.v.; the chief text of the Vopadeva school) and *Kavikalpa-druma* (q.v.); he was a voluminous writer, his other works being *Muktāphala, Hari-līlā-vivaraṇa*, etc. Some scholars believe that the *Bhāgavata-purāṇa* (q.v.) is the work of the grammarian Vopadeva.

VOPADEVA (fl. *c.* 1300). Son of the physician Keśava and protégé of Hemadrī, he commented on the *Śārṅgadhara-saṁhitā* and wrote *Śataślokī* (q.v.), an Āyurvedic work in Sanskrit.

VOPADEVA. Supposed author in Sanskrit of *Tithisiddhi-kāmadhenu*, a work on astronomy.

VOROBYOVA-DESYATOVSKAYA, M. I. A Russian Indologist, who is the author of a tr. in Russian of the *Mṛichchhakaṭika* (q.v.), based on the Tibetan and the Central Asian manuscripts, collected and preserved in

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Leningrad and has prepared for publication some non-published fragments from the *Saddharma-puṇḍarikā*. On newly-discovered Kharoshthi inscriptions, he has written two articles, which have been pub. in the *Journal of Ancient History* (1976, NI; 1974, NI).

VOSTRIKOV, ANDREJ (1904-37). A Russian Indologist, whose chief work on Tibetan historical literature, *Tibetaskaja istoriceskaja literatura* (Moscow, 1962) was published 25 years after his death.

VRAJ BIHĀRĪ CHAUBE. A modern Sanskrit scholar, whose chief works are: *Vaidika-vaṅmaya-kā-Anuśīlana* (in Hindi, 1972) and *Treatment af Nature in the Ṛigveda.*

VRAJANĀTHA (fl. *c.* 1753). A Sanskrit writer of the court of king Mādhava; his *Padya-taraṅgiṇī*, with comm. in 12 taraṅgas, is a large anthology and was composed at Jaipur in 1753.

VRAJANĀTHA ŚĀSTRĪ. A Sanskrit poet, who composed *Victoria-praśasti* (1892) on Queen Victoria's Jubilee in 1887.

VRAJARĀJA DIKSHITA (fl. 18th cent.). A Sanskrit author of *Rasika-rañjana* (an Alaṅkāra work, which is a comm. on Bhānudatta's *Rasamañjarī*), *Śriṅgāra-śataka* and *Shaḍṛitu-varṇana* (poems).

VRAJAVALLABHA DVIVEDA. A scholar, whose chief work is: *Kāṇva-saṁhitā-bhāshya-saṅgrahaḥ* (1953 ff.; jointly with Subhadra Jha); he has written also articles on Purāṇic studies.

VREESE, K. St. J.M. DE. A Dutch Indologist, whose chief works are: *Apabhraṁśa Studies* (a series of articles under this title) and a fresh ed. of *Nīlamata-purāṇa* (Leiden, 1936).

VṚIDDHAGARGA (fl. 1st cent.). Supposed author in Sanskrit of *Vṛiddhagarga-saṁhitā* (q.v.), an astronomical work.

VṚIDDHAGARGA-SAṀHITĀ. A Sanskrit work, attributed to Vṛiddhagarga (q.v.), which is one of the oldest astronomical Saṁhitās, but is available in an incomplete form.

VṚIDDHAVAŚISHṬHA (fl. perhaps 2nd cent.). Supposed author in Sanskrit of *Gaṇita-taskandha* (on mathematics) and *Viśva-prakāśa* (on astronomy).

VRIES, J.D.L. DE. A German Indologist, whose chief work *Der Śrāddhakalpa im Harivaṁśa und im funf anderen puranen* (Bonn, 1928) discusses comparative texts for the Śrāddhakalpa in the *Harivaṁśa* and five other Purāṇas to arrive at the original.

VṚIKSHĀYURVEDA. A Sanskrit work on plant diseases by Sureśvara (q.v.).

VṚIKSHĀYURVEDA. A Sanskrit work by Parāśara, assigned by some to pre-Christian age and by others to about the 12th century.

VṚINDA. Name of an ancient grammarian and supposed author of a vast and learned Sanskrit work, *Saṅgraha*; a *Paribhāshāsūchana* is also ascribed to him.

VṚINDA (fl. *c.* 1000). A Sanskrit writer on medicine and author of the *Siddhiyoga* or *Vṛindamādhava*, a work which closely follows the order of diseases as found in the *Nidāna* (q.v.) of Mādhavakara.

VṚINDAMĀDHAVA. Same as *Siddhi-yoga* (q.v.).

VṚISHṆI DAŚĀḤ. See *Vaṇhidasão*.

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VṚITTA-JĀTI-SAMUCHCHAYA. See *Virahāṅka.*

VRITTA-RATNĀKARA. A Sanskrit work on prosody by Kedāra Bhaṭṭa (q.v.); divided into six chapters and consisting of 136 metres, it has been extensively quoted by commentators like Mallinātha. The work was highly popular in different parts of India; an early manuscript of this work is dated Saṁvat 1190 and lies at Jaisalmer.

VṚITTI. See *Kātantra-vṛitti.*

VUTTODAYA. A famous Pali work on metrics by Saṅgharakkhita.

VYĀKARAṆA. One of the six *Vedāṅgas* (q.v.), dealing with Sanskrit grammar.

VYAKTI-VIVEKA. A well-known Sanskrit work on poetics by Mahimabhaṭṭa (q.v.); divided into three chapters, it severely criticises the Dhvani theory; the author accepts only two senses of Śabda, viz., the *vāchya* (the actually expressed) and the *anumeya* (inferable) and includes under the latter both *lakshya* and *vyaṅgya* whose independent existence he controverts. Despite the great scholarship of Mahimabhaṭṭa, his work was forgotten in later times and if he is cited, it is for the reason of his pitting himself against the most formidable theory of Dhvanikāra and Ānandavardhana (qq.v.).

VYĀSA. Traditional author of the Sanskrit *Mahābhārata* (q.v.), often referred to as Vedavyāsa. According to *Mahābhārata*, he was son of Parāśara and the virgin Matsyagandhā or Satyavatī; born in an island he is called Dvaipāyana; on account of his dark complexion, he is sometimes styled Kṛishṇa Dvaipāyana. He is said to have compiled the Vedas for the first time and written the Purāṇas besides an excellent comm. on the philosophical work of Patañjali. It is said that while Vyāsa composed the *Mahābhārata*, god Gaṇeśa is said to have acted as his amanuensis, the condition between the author and the scribe was that the former would not stop dictating the verses till the completion of the book and that the latter would not write without understanding the meaning of the verses. Vyāsa at intervals dictated extremely difficult verses known as Vyāsa-kūṭas; during the time Gaṇeśa took to comprehend the import of these verses, Vyāsa composed new stanzas. A Vyāsa is mentioned by Yājñavalkya (I.4) among the twenty great writers of original Smṛiti (see *Smṛiti*). While some would identify this Vyāsa with the author of the *Mahābhārata*, others regard them as distinct writers. A *Vyāsa-smṛiti* exists, and references are found to *Vṛiddha-vyāsa*, *Bṛihad-vyāsa* and *Laghu-vyāsa*. To Vyāsa is ascribed the work called *Vyāsa-siddhānta* (q.v.), which appears to be a part of the *Vyāsa-smṛiti.*

VYĀSA, B.S. A Prakrit scholar, who has ed. *Prākṛita-piṅgala* (Benares, 1959), a work on metrics.

VYĀS, K.A. See *Mehta, B.D.*

VYĀSARĀYA (1478-1539). A Sanskrit writer and *rājaguru* of Vijayanagara king Kṛishṇadevarāya, who continued to be honoured by Achyutadevarāya; his important work on Dvaita philosophy are: *Nyāyāmṛita*, *Tarkatāṇḍava* and *Chandrikā*; collectively known as *Vyāsatrayī*. The life of Vyāsarāya is described in the *Yyāsa-yogī-charita-champū* written by Somanātha.

VYĀSARĀYA ŚĀSTRI, K.L. A modern Sanskrit writer, who wrote a short story : *Dārikāpaharaṇam* (Girl's Kidnap).

VYĀSA-SIDDHĀNTA. A Sanskrit work, ascribed to Vyāsa, on mythical cosmography;

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also called *Vedāṅga-jyotiśāstra*. Consisting of three chapters, it appears to be a part of the *Vyāsa-smṛiti*.

VYĀSA-SMṚITI. See *Smṛiti*.

VYĀSA ŚRĪRĀMADEVA (Rāmadeva; fl. 15th cent.). A Sanskrit dramatist, who was a protégé of Kalachuri kings of Rāyapura. He is the author of three dramas (styled shadow plays, though in reality they do not differ from the ordinary plays) called *Subhadrā-pariṇya* (on the marriage of Subhadrā with Arjuna), *Rāmābhyudaya* (dealing with Rāma's conquest of Laṅkā, fire ordeal of Sītā and return to Ayodhyā) and *Pāṇḍavā-bhyudaya* (describing Draupadī's birth and marriage).

VYĀSATRAYĪ. See *Vyāsarāya*, *Vijayīndra-tīrtha*.

VYAVAHĀRA. See *Vavahāra*.

VYAVAHĀRA-CHINTĀMAṆI. A Sanskrit Smṛiti digest by Vāchaspati Miśra (q.v.), which treats of judicial procedure and the four principal topics thereof, viz., plaint, reply, evidence and judgment.

VYAVAHĀRA-MĀTṚIKĀ. A Sanskrit Smṛiti digest by Jīmūtavāhana (q.v.), which deals with the elements of judicial procedure, the eighteen titles of law, etc.

VYAVAHĀRA-MAYŪKHA. A Sanskrit Smṛiti digest by Nīlakaṇṭha Bhaṭṭa (q.v.), which is an authority on Hindu Law in Western India.

VYAVAHĀRA-NIRṆAYA (or *Varadarājīya*). A foremost Sanskrit Smṛiti digest by Varadarāja (q.v.), held in high esteem in South India. A comprehensive work dealing with both procedure and substantive law, it is complete and self-contained. It shows originality in interpretation and mastery of Mīmāṁsā and Nyāya.

VYAVAHĀRA-RATNĀKARA. A Sanskrit work, which forms part of Chaṇḍeśvara's *Smṛiti-ratnākara* (q.v.) and deals with civil and criminal law.

VYOMAŚEKHARA (fl. 10th-11th cent.). A Sanskrit writer on philosophy and author of the *Vyomavatī*, a comm. on Praśastapāda's Bhāshya on the *Vaiśeshika-sūtra*. See *Udayana*, *Śrīdhara Bhaṭṭa* and *Śrīvatsa*.

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W

WACKERNAGEL, JAKOB (1853-1938). A German Professor of Greek at Basel University, who wrote mostly on classical Greek subjects. His *Altindische Grammatik* (Ancient Indian Grammar) is his only publication in the field of Indology. Its first volume appeared in 1896; the 1st part of the 2nd vol. in 1905, and third one, on declensions, was pub. in 1930 with the assistance of A. Debrunner, a student of Wackernagel. There was another vol. in 1954, by Debrunner. The Introduction to this work deals with the history of Indian language and linguistics. Wackernagel made full use of the works of Indian grammarians; a reprint appeared in 1957. The work enumerates the publications which appeared up to 1896; Renou's tr. of Wackernagel's text *Altindische Grammatic, Introduction generale* (Goettingen, 1957) gives bibliographical details of the publications which appeared since 1896.

WAGISWARA, W.D.C. An Indologist, whose chief work is Eng. tr. of *Dhammapada* under the title *Way of Virtue* (London, 1912; jointly with K.J. Saunders).

WAKANKAR, V.S. See *Brooks, Robert R.R.*

WALDSCHMIDT, ERNST (1897-). A German Indologist, who ed. fragments of the *Bhikshuṇīprātimoksha* of the Sarvāstivādin (Leipzig, 1926) and fragments of canonical sūtras (Leipzig, 1932). His *Sanskrithandschriften aus den Turfanfunden* (I, Wiesbaden, 1965) lists all Sanskrit fragments pub. by German scholars from 1904 to 1964 (for the years 1964-1970 see Vol. II, 1971). Waldschmidt has analysed the *Mahāparinirvāṇa-sūtra* and parallel text in *Die Überlieferung vom Lebensende des Buddha* (Göttingen, 1944-48) and has ed. the Sanskrit text together with parallel passages in Pali, Tibetan and Chinese (*Das Mahāparinirvāṇa-sūtra*, Berlin, 1950-51). He has in the same way analysed and ed. the *Mahāvadāna-sūtra* which deals with the seven Buddhas who preceded Gautama and, in particular with Vipaśyin (*Das Mahāvadāna-sūtra*, Berlin, 1953-56). The third great text analysed and ed. by Waldschmidt is the *Chatuahparishat-sūtra* (Berlin, 1952, 1957, 1962), which relates an important episode in the life of the Buddha. Waldschmidt was able also to use a manuscript from Gilgit which has been identified by Tucci as part of the Sanghabhedavastu of the *Vinaya* of the Mūlasarvāstivādin. The comparison of the manuscripts from Central Asia with the Gilgit manuscript is important for the linguistic history of the text; Waldschmidt's editions are thus examplary. From the Turfan collection, he has also ed. a large number of fragments in a series of articles, many of which have been reprinted in a collection of his publication, *Von Ceylon bis*

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Turfan (Göttingen, 1967) and in the *Sanskrit handschriften aus de Turfanfunden*, of which three volumes have been pub. with three or four still to follow. In the publications on Turfan frescoes, he has been associated as author for two volumes jointly as well as independently. He has brought out also *Introduction to Pali*, left incomplete by his teacher, Lüders, under the title *Beobachtungen über die Sprache des Buddhistischen urkanons* (1954); he has pub. also Lüders's ed. of the Brāhmī inscriptions and *Ein Zweiter Beitrag zur Rāgamālā-Ikonographie* Göttingen, 1972). His wife has produced, jointly with him, a copiously illustrated volume on the arts and crafts of India. See *Mehendale, M.A.*

WALES, QUARITCH. A modern Indologist, whose chief work is: *The Making of Greater India* (London, 1951).

WALKER, BENJAMIN. A modern scholar, who is the author of *Hindu World* (An Encyclopaedic Survey of Hinduism; 2 vols., 1968, Reprint 1983).

WALKOWSKA, ANNA. A modern Polish Indologist, who is the author of works on Indian marriage and on the cult of the dead in ancient India.

WALLDÉN, R. A modern Swedish Indologist, who is working on the vocabulary common to Tamil and Indo-Āryan languages.

WALLER, HERMANN. A modern German Indologist, whose chief studies are : *Anāhita* (on Ṛigvedic and Avesta prosody) and a big treatise on Indo-Germanic prosody; one of his works is a metrical German anthology of Indian poetry.

WALLESER, MAX (1874-1954). A German Indologist, who was Professor at Heidelberg University. He specialized in Buddhist studies and wrote on Buddhist philosophy. From 1904-27, Walleser brought out *Buddhistische Philosophie in ihrer geschichtlichen Bedeutung* (Buddhist Philosophy in its historical impact; vol. 1 on the philosophical foundations of early Buddhism; vols. 2-3 on Hīnayāna and Mahāyāna; exposition of the *Mādhyamika Kārikā* ascribed to Nāgārjuna and Nīlachakshu; vol. 4 on the sects of early Buddhism). Together with H. Kopp, he ed. the *Manorathapūraṇī* (q.v.). In a paper *Sprache und Heimat des Palikanons* (Language and Home of the Pali Canon), he explains Pali as the language of Pāṭalīputra, where the monks assembled soon after the Buddha's death. He assumed that Pali was known as Pāṭali Bhāshā or simply Pāṭali. He also wrote papers on Bhābru-Bairat-Edict of Aśoka, on the pronunciation of Sanskrit and Tibetan (1916) and on "The Life of Nāgārjuna from Tibetan and Chinese Sources".

WALLIS, H.W. An Indologist, whose chief work is : *Cosmology of the Rigveda* (London, 1887).

WALTERS, J. (1906-). An English Indologist, whose chief work is: *The Essence of Buddhism.*

WANKE, L. An Austrian Indologist, whose chief work is: *Zentralindische Felsbilder* (Rock Paintings of Central India; Graz, 1977).

WARD, WILLIAM. A British Indologist, who authored *History, Literature and Mythology of the Hindoos* (4 vols., *c.* 1817-1820; reprint 1985). These volumes give a minute description of the Hindu manners and customs and translations from their principal works and offer a good specimen of the opinions and impressions of the then Western World about Hinduism.

WARDER, A.K. An Indologist, whose chief

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works are : *Pali Metre* (1967), *Introduction to Pali* (1968), *Indian Buddhism* (1970), and *Indian Kāvya Literature* (Vol. I, 1972, Vol. II, 1974, Vol. III, 1977, Vol., IV to be out shortly).

WARṆEKAR, ŚRĪDHARA BHĀSKARA (1919-). A celebrated Sanskrit poet of Nagpur, who was Head of the Department of Sanskrit, Nagpur University. His chief works are : *Mandormimālā* (1956, a collection of about 2,000 Sanskrit poems, including several descriptive, reflective, didactic and patriotic pieces), *Mahābhārata-sāra* (3 Pts.), *Javāhara-taraṅgini* (a century of verses on Jawaharlal Nehru), *Vivekānanda-vijaya* (1972;) a 10-Act *Mahānāṭaka* on Svāmi Vivekānanda), *Śivarāj-yodaya* (1972; a long *Mahākāvya* in 68 cantos on the life of Śivājī), *Śivarājābhishekam* (a drama, 1974), *Vināyaka-vaijayanti* (about Vīr Savarkar; nationalistic in sentiment), *Rāma-kṛishṇa-paramahaṁsīyam* (tr. into English by R.N. Roy), *Vātsalyarasāyanam* (both devotional in character), *Śramagītā* (on the importance of physical labour in nation building) and *Kālidāsa-rahasyam* (on eulogising Kālidāsa in 135 verses).

WARREN, H. A Dutch Indologist, who ed. five small Jaina Upāṅgas under the title *Nirayāvaliyāo* (Amsterdam, 1879) and also wrote *Jainism* (Madras, 1912); his *Kāla-saṅkalīta* gives an elaborate exposition of the Hindu solar and luni-solar measures of time with an account of Bṛihaspatichakra or Jupiter's Cycle of sixty years.

WARREN, HENRY CLARKE (1854-99). An American Indologist, whose chief work *Buddhism in Translations* has been pub. in the Harvard Oirental Series, of which, along with Lanman (q.v.), he was the founder. His *The Life of the Buddha* is based on the original Pali sources.

WATANABE, K. See *Takakusu, J.*

WATANABE SHŌKŌ. See *Leumann, Ernst.*

WATTERS, THOMAS (1840-1901). A scholar, whose extensive notes on Hsüan-tsang's Hsi-yü-chi, were pub. posthumously under the title *On Yuan Chwang's Travels in India* (London, 1904-5).

WATTS, ALAN. A modern writer, who has written on Vedānta and Indian thought and philosophy.

WAYMAN, ALEX (1921-). An American Indologist, who is at present Professor of Sanskrit, Columbia University, New York. His major works are : *Analysis of the Śrāva-kabhūmi Manuscript* (California, 1961), *Mkhas grub rje's Fundamentals of the Buddhist Tantras* (1968 ; with Ferdinand D. Lessing ; 2nd ed. 1978 ; with new Introduction by Wayman), *The Buddhist Tantras : Light on Indo-Tibetan Esotericism* (New York, 1973), *The Lion's Roar of Queen Śrīmālā ; a Buddhist Scripture on the Tathāgatagarbha Theory* (tr. and annotated with Hideko Wayman ; New York, 1974), *Yoga of the Guhyasamāja-tantra ; The Arcane Lore of Forty Verses* (Delhi, 1977), *Calming the Mind and Discerning the Real : Buddhist Meditation and the Middle View* (New York, 1978), *Buddhist Insight ; Essays by Alex Wayman* (1984), *Chanting the Names of Mañjuśrī, Study of the Vairochanābhisaṁ-bodhi-tantra, Study of the Mahāvairochana-sūtra, A Millennium of Buddhist Logic* (the last four forthcoming), *Buddhism* (in *Historia Religionum*, Leiden, 1971), *The Sarvarahasya-tantra* (*Acta Indologica*, 1984 ; both mono-graphs). etc. Besides reviews, he has written more than 100 articles of general nature, on the problems of editing, translation and gram-mar, on historical studies of Buddhism, on Buddhism and Hinduism, on tantra, Buddhist practice, theory, logic, comparative studies, astrology, all published in journals of repute. He has contributed "Astrology : Indian and

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Tibetan" to *Encyclopaedia Britannica* (1970). In a paper in the *History of Religions* (Chicago, 1965), he has made a study of the 'Climatic Times in Indian Mythology and Religion', explaining the basis of religious practices like the *Sandhyā* and *Gāyatrī-Japa*, periodic worship of deities and festivals, in the natural, daily and seasonal solar phenomena. He has visited India on several occasions and was awarded honorary D. Litt. degree by Nalanda University, Bihar in 1978.

WEBER, ALBRECHT (1825-1901). A celebrated German Indologist, whose main field of specialization was Vedic literature, but he also made valuable contributions to Jaina studies and Prakrit. In 1845, he submitted his thesis on the "Yajurveda specimen taken from the Vājasaneyi-saṁhitā with Mahidhara's commentary". He was appointed to the chair for Sanskrit in the University of Berlin in 1867.

Weber's great pub. was the ed. of the *White Yajurveda* (3 vols.; Pt. I : The *Vājasaneyi-saṁhitā* in the Mādhyandina and Kāṇva Śākhā with the comm. of Mahidhara Pt. II : the *Śatapatha-brāhmaṇa* in the Mādhyandina Śākhā with extracts from the comms. of Sāyaṇa, Harisvāmin and Dvivedagaṅga: Pt. III : the *Śrautasūtra* of Kātyāyana with extracts from the comms. of Karka and Yājñikadeva; Berlin and London, 1852, 1855 and 1859). The second part (reprint 1924) was of special importance, because it was the 1st critical ed. of a Brāhmaṇa, the oldest and most important one. Sacrifices are described in detail in this text, which, being the oldest prose work extant, is also of interest from the linguistic point of view. In 1850 Weber pub. a tr. of the 1st Adhyāya in order to make the Brāhmaṇa style known. Eggeling later tr. the whole text in the "Sacred Books of the East" series.

Weber was particularly interested in the legends. He pub. (in German) "Two legends from the *Śatapatha-brāhmaṇa* on the immigration and spread of the Aryans in India, together with a geographical and historical sketch from the White Yajurveda : The legend of the flood (connected with Manu) and the legend of the migration of Videgha Madhava from the Sarasvatī to the Sadānīra" (1850) in Kosala-Videha. Later, he dealt with other legends : the rejuvenation of Chyavana, Vāmadeva's two mares, Purūravas and Urvaśī, the Aśvins, etc. Other articles in which he attempted to elucidate the Middle Vedic period are : "A legend from the *Śatapatha-brāhmaṇa* on the retaliatory retribution after death" and "On human sacrifices among Vedic Indians". He wrote on two special sacrifices mentioned in the *Śatapatha-brāhmaṇa* : On the Vājapeya and the Rājasūya; he also wrote on Vedic sacrificial rites. In 1849, Weber had started a journal "Indische Studien"; its vols. 11 and 12 contain the ed. of the *Taittirīya-saṁhitā* of the *Black Yajurveda* (1871 and 1872, together with appendices and indices). Because of Weber's extensive knowledge of ritual literature, he contributed to the St. Petersburg Sanskrit Dictionary. After Benfey's ed. of the *Sāmaveda*, Weber wrote "On the Literature of the *Sāmaveda*". He ed. *Adbhuta-brāhmaṇa* of the *Sāmaveda*, ed. *Adbhutādhyāya* of the *Kauśika-sūtra* and along with Aufrecht (q.v.), he tr. *Atharvaveda* (remained incomplete), and continued the journal "Indische Studien" (17 vols., 1850-85).

Weber catalogued the manuscripts of the Royal Library of Berlin (1853), which was a meticulous work setting new standards. As a result of his study of manuscripts, Weber delivered lectures, which were pub. (in German) in 1853 under the title "Academic Lectures on Indian Literary History". He discussed the Vedic literature in great detail. He arranged the literature according to topics and aimed at a relative chronology. The Epics and Purāṇas are dealt with briefly. On grammar, he discusses the *Mahābhāshya* and the age of Pāṇini. Indian medicine,

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warfare, music and the arts are dealt with in short chapters. The last chapter is devoted to Buddhist Sanskrit works. Weber also took an interest in Indian astronomy, which he divided into four periods. A large number of additional notes were made in the 2nd volume of this work, pub. in 1876, 24 years after the 1st edition. In these notes, one may notice the progress made in Indology during this period. Winternitz called this work "a landmark in the history of Indology". A French tr. appeared in 1859; the 2nd ed. of 1876 was tr. into English in 1878 as *History of Indian Literature*.

Weber wrote a treatise (in German) on Pāṇini : "On the problem of the Age of Pāṇini" (1861); he also pub. an article on the *Mahābhāshya* (1873). He extracted all the notices of interest for the cultural history of India from this grammatical text.

Weber studied astronomical texts for chronology and pub. (in German) "Vedic Accounts of Nakshatras" (2 Pts. 1860, 1861). He proved that the lunar mansions, the *nakshatras* cannot have originated in China as they are mentioned much earlier in India. He came to the conclusion that the concept of lunar mansions had been taken over from Babylonia. He also wrote *Uber den Veda Kalender Nomens Jyotisham* (1862).

Weber wrote on "India's relations with Western countries", on the relation between Greek and Indian fables, and on the *Rāmāyaṇa*, which he believed to have been influenced by Homer. He also wrote a paper : "The Greeks in India". He brought out a tr. of the *Mālavikāgnimitra* and adduced definite proof about Kālidāsa's authorship.

One of Weber's greatest merits is that he studied Jaina literature and made the teachings of this religion known in the West. He did not, however, realize that Jainism is a religion in its own right, but took it to be an offshoot of Buddhism Buehler had sent Jaina manuscripts to Germany, and Weber began studying them immediately. As a result of his studies, he pub. a treatise (in German) : "On the Holy Scripture of the Jainas", in which he discussed the Canon of the Śvetāmbara Sect. In the 5th vol. of the "Catalogue of the manuscripts of the Royal Prussian Library", he described the manuscripts in great detail. Weber also took an interest in Jaina secular literature and wrote on the fairy tale of king Vikramāditya, on the story of the merchant Champaka and on the *Uttara-rāma-charita*. Weber was the first to discuss Jaina Prakrit. He interpreted it as an intermediate stage between Pali and the Prakrit of the grammarians. He ed. *Gāthā-saptaśatī*, an anthology of verses in Māhārāshṭrī Prakrit, compiled by Hāla. This was the first major Prakrit work ed. by a scholar, together with a long Preface about the authorship of Hāla and his probable date, notes dealing with grammar, index and a German translation. He thus brought into prominence the Prakrit literature in Māhārāshṭrī. The edition and tr. appeared in 1881; two years later he dealt with the comm. to this work by Bhuvanapāla. He also analysed the Jaina work : *Śatruñjaya-māhātmaya*, the glorification of a holy mountain and place of pilgrimage (1858). In 1867 and 1868, he wrote a monograph (in German) "On a fragment of the *Bhagavati*, a contribution to the knowledge of the holy language and literature of the Jains". He wrote *Uber die Sūrya-prajñapti* (1868; an esssay on the study of a Jaina canonical work), wrote *History of Jaina Literature*, and *Kerzeichmisse der Sanskrit and Prakrit Handschriften der Koninglichen Bibliothek* (Berlin, 1886) as also *Uber die heilingen schriften der Jaina* (1883-85; "Indischen Studien" vols. 16, 17). The credit of taking a review of the entire Jaina conon (from the MSS.) for the first time goes to Weber (Leipzig, 1883-85; in Eng. tr., Bombay. 1882-92). The basis for this was a collection of Jaina MSS. (from Western India) which reached Germany through the efforts of Buehler. He also made a German tr. of *Dhammapada*

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(1860), pub. some *Jātakas* and made a study of *Siddhānta-panchāśikā*. Elsewhere, he wrote that Christianity was the source of the festival of "Kṛishṇa-janmāshṭamī".

WEILER, ROYAL. A modern American Indologist, who teaches in the University of Pennsylvania; his field of study is civilizations and institutions of India.

WEINER, SHEILA. An American Indologist. whose chief work is : *Ajantā: Its Place in Buddhist Art* (Berkeley, 1977).

WELBON, GUY RICHARD. An American Indologist, who has worked on the temple at Tirukkurunguḍi (in Tirunelveli District, Madras), its architecture and religions and artistic associations (his paper on the temple-drama of this place was pub. in *Saṁskṛita Raṅga Annual VI*, Madras, 1972) and *Vaishṇava Āgmas* (Vaikhānasa). One of his publications is *The Buddhist Nirvāṇa and the Western Interpretation* (Chicago, 1968). He at present teaches in the University of Pennsylvania.

WELLER, FRIEDRICH (1889-1980). A German Indologist, who devoted his whole life to the Buddhist studies. His work culminated in a new view of the history of Buddhism. Weller got his doctorate in 1915 on his thesis "On the prose of *Lalitavistara*" (q.v.). He pub. another thesis on the Chinese *Dharmasaṅgraha* (Leipzig, 1923). It was in 1928, he was appointed Assistant Professor and then was offered an appointment at the Sino-Indian Institute of the Harvard University in Peking. It was in Peking that the Director of that Institute, A. Von Stael-Holstein asked Weller to clarify the history of the *Kāśyapa-parivarta* in Sanskrit, Tibetan and Chinese and he pub. *Index to the Tibetan Translation of the Kāśyapa-parivarta* (Cambridge, Mass, 1933), *Index to the Indian Text of the Kāśyapa-parivarta* (Cambridge, Mass., 1935) and he continued his work on this text with trs. of the four Chinesee versions and the Indian text and an ed. of the Mongolian versions. In 1965, he pub. a monograph on the Sanskrit-Tibetan Texts of the *Kāśyapa-parivarta*.

Weller became well known by his ed. and tr. of the *Buddha-charita* of Aśvaghosha (2 vols., Leipzig, 1926, 1928). Whereas the Sanskrit text of the *Buddha-charita* has 17 cantos only—of which 13 are old—, the Tibetan text has 28 cantos, coinciding with the Chinese. The hope to discover references to the era of Aśvaghosha lies at the root of this editorial endeavour; and behind it the expectation to contribute to the dating of Buddhist councils and eventually to the date of king Kanishka's rule (on which so much depends for the early history of Buddhism and the Indian chronology in general).

Weller also pub. and ed. fragment of *Saundarānanda* and *Jātakamālā* of the Turfan collection. He studied Buddhist scriptures in Sanskrit, Pali, Chinese, Tibetan, Mongolian and Sodian. He pub. a Tibetan-Sanskrit Index of the *Bodhicharyāvatāra* (Berlin, 1952-55).

Weller wrote a critique of the *Kaṭhopanishad* (Berlin, 1953) and on the legend of Śunaḥśepa (1956). He also wrote "Buddhist influences on Christian art of the European Middle Ages" (Leipzig, 1943). His last pub. was on the historical development of the Tibetan text of the *Buddha-charita* (Berlin, 1980).

WELLER, HERMANN (1873-1956). A German Indologist, who in 1901 obtained the Ph.D. degree in Sanskrit and Latin. He composed a considerable amount of poetry in Latin. In the field of Indology, he tr. four of Bhāsa's plays : *Bālacharita*, *Avimāraka*, *Svapnavāsavadattā* and *Urubhaṅga* into German. His articles (in German) include : "A Contribution to the Bhāsa Problem", "Contributions to Vedic Metrics", "Development of Indian Poetics", "On Comparisons in the Ṛigveda",

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"Text Criticism of the Mahābhārata", "Who were the Bhriguids ?", etc. His other works (in German) are : "Anahita, Fundamentals of Indo-Aryan Metrics" (1938) and "Worldly Wisdom and Art of Living in India" (1950).

WELLS, H.W. A modern American Indologist, whose chief study is on Sanskrit Drama; he is the author of a couple of volumes on Sanskrit Drama and ed. a collection of Eng. tr. of Sanskrit plays.

WENNERBERG, C. A modern Swedish Indologist, whose special study is on Indo-German languages.

WENZEL, HEINRICH (1855-93). A German Indologist, who took up the study of Tibetan, after completing his Indological studies. He contributed a number of papers of Buddhist subjects from Tibetan, Sanskrit and Pali sources and assisted Max Mueller in the ed. of *Dharmasaṅgraha*. Born in Mainz, he obtained his doctorate on the thesis : "On the Instrumental Case in the Ṛigveda". For two years, he studied Tibetan with Jaeschke and he brought out the second ed. of Jaeschke's Grammar in 1883. In 1886, he qualified as University Professor in Leipzig with a thesis "Suhrillekha. The letter of Nāgārjuna to King Udayana". He also helped B. Cowell in editing the *Buddha-charita*.

WESTERGAARD, NIELS LUDVIG (1815-78). A Danish Indologist, whose chief work is: *Radices Linguae Sanskrit* (1941); the Pali manuscripts were described by him in collaboration with Friedrich von Spiegel in the catalogue of the Indian manuscripts of the Royal Library : *Codices indici Bibliothecae Regiae Havniensis* (Havniae, 1846).

WEZLER, ALBRECHT 1938-). A German Indologist, who specializes in Indian grammar, linguistics and philosophy; his chief works are: *Paribhāshā*, etc. (1969), a study on Pāṇini (1975) and ed. of *L. Alsdorf, Kleine Schriften* (1974).

WHEELER, J. TALBOYS (fl. 19th century). A scholar, who is known for his works : *India of the Vedic Age, India of the Brahmanic Age, India from the Earliest Age, India Under the Muslim Rule* and *The Imperial Assemblage at Delhi* (on the Delhi Durbar of 1877 to mark the entitlement of Queen Victoria as the Empress of India).

WHEELER, MORTIMER. A modern scholar, whose chief work is: *Indus Civilization* (1963).

WHITE, DAVID. A modern American writer, who has written on Raman Maharshī.

WHITNEY, WILLIAM DWIGHT (1827-94). A famous Indologist, whose chief works are: ed. and Eng. tr. of *Atharvaveda-saṁhitā* (Śaunakīya Śākhā, jointly with Roth, with critical and exegetical comment; 1850-56, but was ed. and pub. by Lanman in Harvard Oriental Series, 1950; new Indian ed. 1962), *Atharvaveda-prātiśākhya* (ed. with comm. and tr.,1862), *Taittirīya-prātiśākhya* (ed. with comm. and tr.); *On the Veda, Sanskrit Grammar* (covering both classical as well as Vedic Sanskrit; first pub. in 1879; its second ed. of 1889 has run into several reprints), *The Roots, Verb-forms and Primary Derivatives of the Sanskrit Language* (Leipzig, 1885), *Sūrya-siddhānta* (ed. and tr.), *Oriental and Linguistic Studies* (2 Vols.) and *The Life and Growth of Language*.

On linguistic considerations and on the basis of repetitions of mantras in the *Ṛigveda*, he has come to the conclusion that the age of the Mantra period should be about 2000 B.C. He believed that Varuṇa was worshipped by the Āryans before the separation of the Indians and Iranians and that Ahur Mazda had developed out of Varuṇa.

WICKREMASINGHE, M. de Z. An Indologist, whose chief work is : Study of

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Thūpa-vaṁsa (1891).

WIKANDER, STIG. A Swedish Indologist, who is a specialist in Iranian, his thesis being on the Fire-priest (Atharvan). He has also a study on *Vāyu* (Lund, 1941) and has a special interest in the language and culture of the Kurds, who preserve remarkable Āryan affinities.

WILHELM, FRIEDRICH (1932-). A German Indoligist, whose chief works are : *Politische Polemiken im Staatslehrbuch des Kauṭalya* (1960), *Indien* (History of India, with A.T. Embree, 1967) and *Catalogue of Tibetan Manuscripts in Germany* (in preparation).

WILKINS, C. (1750-1836). An English Indologist, whose chief works are : *Bhagavadgītā* (Eng. tr. 1785), *Hitopadeśa* (Eng. tr. 1787), *Śakuntalā episode of the Mahābhārata* (tr. 1793), *Sanskrit Grammar* (1808; for this book, Sanskrit type was used for the first time in Europe, a type which the author himself had made) and *Radicals of Sanskrit Language* (1815).

WILKINS, W.J. An Indologist, whose chief works are: *Hindu Mythology : Vedic and Purāṇic* (1882) and *Modern Hinduism.*

WILLIAMS, R. An English Indologist, who pub. two versions of Prakrit work, *Maṇipaticharita* with Eng. tr. (London, 1959); he is the author also of *Jaina Yoga* (1963), giving a good picture of the Jaina way of life prescribed for monks and laymen; a valuable documentation of important sources, the *Jaina Yoga* is extremely useful for further studies.

WILLIAMS, RAYMOND BRADY. A modern Indologist, whose chief work is : *New Face of Hinduism : The Swāmīnārāyaṇa Religion* (Cambridge, 1984).

WILLMAN-GRABOWSKA, HELENA (d. 1957). A Polish Indólogist, who organized the Department of Indian Philology in Cracow anew. Her chief work *Les composes nominaux dans le Śatapatha-brāhmaṇa*; she is also the author of a history of the Old Indian literature and contributed an article "Brahman Mythologie" in the collective work "Mythologie Asiatique". She wrote in Polish a study on Kālidāsa as also tr. in that language fragments from the *Mahābhārata* and the *Kathāsaritsāgara.*

WILSON, FRANCIS (Miss). A modern American Indologist, who has worked on the critical ed. of the *Bilvamaṅgala-Poems on Kṛishṇa* including the collection called the *Kṛishṇakarṇāmṛita* (the last pub. by the University of Pennsylvania Press). She at present teaches in the University of Wisconsin.

WILSON, HORACE HAYMAN (1784-1860). A celebrated English Indologist, whose chief works are: Eng. tr. of *Ṛigveda* according to orthodox interpretation (6 Vols., 1st Vol 1850, completed, 1888; new ed. 1925-28), tr. of *Vishṇu-purāṇa* (1840, with an exhaustive Preface; reprinted Calcutta, 1961), *Vishṇu Purāṇa: A System of Hindu Mythology and Tradition, Hindu History of Kashmir, India—Three Thousand Years Ago, A Sketch of the Religious Sects of the Hindus* (2 Pts., 1828, 1832), *Religious Sects of the Hindus* (2nd. ed., 1858), *Religions of India* (1862), *Hindu Mythology, Lectures on Religious and Philosophical Systems of the Hindus, Select Specimens of the Theatre of the Hindus* (2 Vols.), *Dramas Or a Complete Account of the Dramatic Literature of the Hindus,* ed. of *Meghadūta* (annotated text, 1813), of *Kumārasambhava* and of *Ṛitusaṁhāra, Sanskrit-English Dictionary* (1819, 2nd ed. 1832), ed. of *Sāṁkhya-kārikā* (1837) and *Introduction to Grammar of the Sanskrit Language*; he also prepared a summary of the researches made in the field of Indian

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Numismatics (1841). A pioneer in the Indological field, his works have inspired further researches.

WINCKLER, HUGO. A German scholar, whose study (1907) determines the age of the Veda on the basis of Tell-el Amarna tablets brought to light by him in Asia Minor; these tablets refer to Mittani rulers of Boghazkoi in Syria with names like Artatama, Suttarana, Dusratta which sound so Indo-Āryan.

WINDISCH, ERNST (1844-1918). A German Indologist, who, together with Eggeling and F. Haas, worked for one year on the Catalogue of Sanskrit Manuscripts in the India Office Library, London. After working at Leipzig, Heidelberg and Strassburg, he held the chair for Indology and Celtic languages at Leipzig. He wrote papers on *Mṛichchhakaṭika* (1885), Greek influence on Indian drama, Sandhi Consonants in Pali (1893) and on the character of Pali Language (1906). He ed. Twelve Hymns of the *Ṛigveda* with Sāyaṇa's Commentary (1883) and ed. *Itivuttaka* (1889). In *Māra und Buddha* (1895), he compared different versions on the temptations of the Buddha in Pali and Sanskrit texts. His "Buddha's Birth and the Doctrine of Metempsychosis" (in German) appeared in 1908. Several chapters are devoted to Buddhist ideas about the pre-embryo state of man. In the last chapter, Windisch refuted an influence of Buddhism and Christianity on each other. In *Komposition des Nahavastu* (1908), Windisch studied the biography of the Buddha.

Windisch's last book was his *Geschichte der Sanskrit Philologie und Altertumskunde* (History of Sanskrit Philology and Ancient Culture; 2 vols., 1917, 1920); the three chapters of the third volume, Windisch had intended to write, were pub. by J. Hertel in 1921. He treated Sanskrit studies from the beginnings of Europe's contact with India to his own times. Divided into periods, it gives excellent surveys of the work done in all fields of Indological studies.

WINTERNITZ, MORIZ (1863-1937). A celebrated Indologist, who was born in Horn, Lower Austria. In 1880, he went to Vienna and studied Indology. In 1886, he submitted his thesis (in German) : "Ancient Indian marriage ritual according to the *Āpastambīya Gṛihyasūtra* and other related works. Together with a comparison of marriage customs among Indo-European people". In 1887, he brought out the first critical ed. of *Āpastambīya Gṛihyasūtra*, together with extracts from the comms. of Haradatta and Sudarsanarya. After obtaining his Ph.D., Winternitz went to Oxford, where he became assistant to Max Mueller. He worked on the second revised ed. of the *Ṛigveda* with Sāyaṇa's commentary; he also added references to texts pub. since the first ed. was brought out, and he collated manuscripts. He prepared the General Index to the 49 volumes of the "Sacred Books of the East", which was pub. in 1910 under the title "A Concise Dictionary of Eastern Religion". In 1895, he became Librarian of the Indian Institute, Oxford. He began to catalogue the Vedic manuscripts in the Bodleian Library in Oxford, a work which was completed by A.B. Keith, and he catalogued the Whish collection of South Indian manuscripts of the Royal Asiatic Society, London. He stayed in Oxford till 1898. For some time he was on the Examination Board of the Indian Civil Service.

In 1899 Winternitz went to Prague, then part of Austria, and was appointed Reader of Indo-Aryan Philology and Ethnology. In 1911 he was appointed full Professor. He retired from the University in 1934, and he died in 1937 in Prague. At the invitation of Rabindra Nath Tagore in 1921, Winternitz spent a year at the Viśvabharati University, Shantiniketan. He travelled extensively and gave many lectures while in India.

Winternitz pub. the *Āpastamba-mantrapāṭha* (1897; related with *Āpastamba-gṛihya-sūtra*),

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study of old marriage rites on the basis of *Āpastamba-gṛihyasūtra* (in German, 1892); he contributed a number of essays on Indian and Indo-European religion, cult, and customs to journals, e.g., The Sarpabali, and ancient Indian snake cult; Śrāddhas and Ancestral Worship among the Indo-European nations; Witchcraft in Ancient India; Choice of bride according to the *Bhāradvāja-gṛihya-sūtra*, and On the doctrine of the Aśramas.

In 1897, Winternitz had published *Notes on the Mahābhārata* in the Journal of the Royal Asiatic Society. From that time onwards, he stressed the need of bringing out a critical edition of the epic. A year later, he brought out *On the Mahābhārata manuscripts in the Whish collection of the Royal Asiatic Society* and *Gaṇeśa in the Mahābhārata* in the same journal. Winternitz discussed the authorship of the *Mahābhārata* in a paper, *Genesis des Mahābhārata*. Unlike Joseph Dahlmann (q.v.), who had written on the same subject, Winternitz felt that the epic was not the work of one author as it contained too many repetitions and contradictions. Other papers of Winternitz on Mahabharata subjects are : *The Mahābhārata and the Drama* and *Bṛihaddevatā and Mahābhārata*. In 1901, he submitted a "Promemoria" on the critical Mahābhārata edition; finally work was begun at the Bhandarkar Oriental Research Institute at Poona. Winternitz was made a member of the Honorary Board of Referees and also a member of the Mahābhārata Editorial Board. In 1901, Winternitz pub. a paper on the Flood Legends in Antiquity and among primitive people, in which he compared the story of Manu with over 70 other legends concerning the deluge.

Winternitz's chief work is his *Geschichte der Indischen Literatur* (History of Indian Literature; vol. 1 in two parts, 1905, 1908; covering Vedic literature, Epics, Purāṇas; vol. 2 in two parts, 1913, 1920; covering Buddhist and Jaina literature; vol. 3,1922; covering Classical Sanskrit literature and scientific literature and a bird's eye view of the vernacular literature of modern India; with an Index at the end of each volume). The value of the work is enhanced by copious notes. The Eng. tr. was revised by Winternitz himself (vol. 1 Calcutta, 1927; vol. 2, 1933). The treatment of Buddhist Sanskrit literature in the English tr. represents a new edition. Winternitz died before the 3rd vol. had been revised and prepared for print.

While working on the *History of Indian Literature*, Winternitz took up Buddhist subjects. He pub. an anthology of Buddhism (1908; rev. ed. 1929) as Earlier Buddhism according to Tripiṭaka Texts"; this was followed in 1930 (in German) by "Mahayana Buddhism according to Sanskrit and Prakrit texts". He also wrote (in German) "On the Jatakas and their significance for Indian and extra-Indian art". His other works are : *Some Problems of Indian Literature* (1923), *Der Mahāyāna Buddhism* (1930), *Śakti and Śākta*, *Jainas in the History of Indian Literature* (ed. by Jina Vijaya, Ahmedabad, 1946); his bibliography in 'Acta Orientalia", Prague (1934) lists 452 titles and shows the wide range of Winternitz's interests. Winternitz also made important contributions to the study of Fable works, towards the review of Prakrit grammar and the elucidation of the Bhāsa problem.

Taking his stand on the several distinct stages in the history of Indian literature and also the manner of the Aryan expansion in India. he came to the conclusion that the beginning of Vedic literature should be placed nearer 2500-2000 B.C. rather than 1500-1000 B.C.

WITZEL, W. A modern German scholar, who was Head of the Nepal Research Project at Kathmandu. He has taken a number of studies; one of the aims of this project is the conservation of manuscripts.

WOGIHARA, UNRAI. A Japanese scholar, whose chief works are the pub. of *Bodhi-*

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sattva-bhūmi of Asaṅga (Tokyo, 1930) and ed. of *Mahāvyutpatti*.

WOLPERT, STANELY. An American Indologist, whose chief work is: *A New History of India* (Oxford, 1977).

WOODROFFE, SIR JOHN. An Indologist, whose chief works are: *Śakti and Śākta* (Madras, 1929), *Principles of Tantra* (Madras, 1952), *Garland of Letters*, *Introduction to Tantra-śāstra* (1952), *The World as Power*, ed. of *Mahānirvāṇa-tantra* and *The Serpent Power* (1950). Writing under the pen-name of Arthur Avalon, he made it his life work to spread abroad the truths of the Tantric literature.

WOODS, JAMES HAUGHTON (1864-1935). An American Indologist, who tr. Patañjali's *Yoga-sūtras* in Harvard Oriental Series (Vol. 17) and was associated with Lanman (q.v.); he ed. also *Papañcha-sūdanī* (with D. Kosāmbī; 1922). On Yoga, he wrote also a treatise : *Yoga System of Patañjali*.

WOODWARD, F.L. An English Indologist, whose chief works are: Eng. tr. of *Dhammachakka-ppavattana-sutta* (Some Sayings of the Buddha), ed. of *Sārattha-pakāsinī*, Eng. trs. of *Dīgha*, *Majjhima*, *Saṁyutta* and *Aṅguttara Nikāyas*, and of *Udāna* and *Itivuttaka* (1900-1901).

WOOLLEY, C.L. An Indologist, who has studied excavations in Sumeria; his chief contribution is: "Fresh Links Between Ur and Mohenjo-Daro" (*Illustrated London News*, Feb. 13, 1932).

WOOLNER, ALFRED C. (d. 1937). An Indologist, who was Vice-Chancellor of Panjab University, Lahore. His chief works are : *Introduction to Prakrit*, which included Pali and Aśokan and other Prakrit Inscriptions (1st ed., 1917, 2nd ed. 1928) and a popular ed. of Aśokan Inscriptions accompanied by a full glossary under the title *Aśoka Text and Glossary* (Calcutta, 1924). He encouraged the study of linguistics and with Sarup tr. into English the plays of Bhāsa.

WULFF, DONNA MARIE. See *Hawley, H.H.*

WÜST, WALTER. A German Indologist, of whose *Comparative and Etymological Dictionary of Sanskrit* (in German : *Vergleichendes und etymologisches Wörterbuch des Alt-Indoarischen*), only three parts appeared in 1935; this work gives an idea of how words may be studied and interpreted. He wrote also a comprehensive work (1926) on Vedic history, which treats of Vedic literature, ritualism, culture, mythology and civilization. Wüst is of the view that the Indus Valley Civilization was destroyed by some other people, before the Vedic Āryans entered into India; he, therefore, places the *Ṛigveda* activity between 2000-1500 B.C.

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Y

YĀDAVAPRAKĀŚA (fl. 11th cent.). A Sanskrit lexicographer and author of the *Vaijayantī* (q.v.); he has been identified with the preceptor of Rāmānuja; there is also a *Yādavaprakāśa-bhāshya* on the *Piṅgala-chhandaḥsūtra*. Born near Kāñchīpuram, Yādavaprakāśa was originally a staunch follower of Śaṅkara, but was later converted to Vaishṇavism by his former pupil Rāmānuja. With his independent Advaitic leaning, he holds that Brahman is changed into *chit* (spirit), *achit* (matter), and *Īśvara* (God), while according to Rāmānuja (q.v.), the distinction between Brahman and *Īśvara* is unauthorised.

YĀDAVEŚVARA TARKARATNA. A Sanskrit poet, who composed an elegy *Aśrubindu-kāvyam* (1901) on the death of Queen Victoria.

YADUVṚIDDHA-SAUHĀRDA. A Sanskrit poem (Madras, 1937) by A. Gopāla Iyengar, which describes the sacrifice of Empire by Edward VIII for his beloved.

YAJAN VEER. A Vedic scholar, whose chief work is : *The Language of Atharvaveda* (1978).

YAJÑANĀRĀYAṆA DĪKSHITA. A Sanskrit poet, whose *Sāhitya-ratnākara*, a long poem in 16 cantos, deals with the exploits of Raghunātha Nāyaka, king of Tanjor in 17th century.

YAJÑANĀRĀYAṆA DĪKSHITA, K. A modern Sanskrit writer, who has rendered into Sanskrit the Telugu work, *Manu-charita* of Allasani Peddanna.

YAJÑASVĀMI ŚĀSTRI. A Sanskrit writer, whose *Tyāgarāja-vijayam* (Tanjore, 1904) describes the life of his grandfather, the distinguished Mm. Rāju (Tyāgarāja) Śāstrī of Mannargudi.

YĀJÑAVALKYA. One of the twenty great traditional Sanskrit writers of metrical Smṛiti, whose date is uncertain. See *Smṛiti*. The extant *Yājñavalkya Smṛiti*, in matters relating to inheritance and succession, as interpreted by Vijñāneśvara, was until recently of paramount authority in the whole of India excepting Bengal, where Jīmūtavāhan's interpretation prevailed. *Vṛiddha - yājñavalkya*, *Yoga - yājñavalkya*, *Yogī-yājñavalkya* and *Bṛihad-Yājñavalkya* appear to be different from one another and also from *Yājñavalkya-smṛiti*. See *Upanishad*.

YĀJÑAVALKYA SMṚITI. See *Smṛiti*.

YAJURVEDA. See *Veda*.

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YAJUR-JYOTISHA. A Sanskrit work, which contains a summary of the astronomical knowledge of the Hindus upto about 2nd cent. A.D. See *Vedāṅga.*

YAMA. One of the twenty great writers of original Smṛiti, whose *Yama-smṛiti* in Sanskrit exists in different versions. See *Smṛiti. Bṛihad-yama, Laghu-yama* and *Svalpa-yama* are cited in later digests and commentaries; Yama's date is uncertain.

YAMADA RYŪJŌ. A Japanese Buddhologist, whose chief work is: *Bibliographical Survey of Buddhist Sanskrit Texts* (in Japanese; Sendai, 1958).

YAMAGUCHI, SUSUMU. A Japanese scholar, who ed. Sthiramati's *Madhyānta-vibhāga-ṭīkā* (1934; reprint, Tokyo, 1966) as also *Mahāyāna-viṁśaka* (Tibetan and Chinese with Eng. tr.). He opened a new field of Buddhology where Chinese or Tibetan versions should count as nothing but means of restoring an underlying Sanskrit passage.

YAMAKA. See *Abhidhamma-piṭaka.*

YĀMUNĀCHĀRYA (b. *c.* 906). Also known as Āḷavandār or "the victor" on account of his obtaining the title from the Choḷa queen, he was preceptor and uncle of Rāmānuja (q.v.), who succeeded him as the head of the Vaishṇava sect. Yāmunāchārya stoutly defended the Vaishṇava Āgamas and tried to make out that they had the same purport as the Vedas. His chief works in Sanskrit are: *Siddhitraya* (demonstrating the real existence of the individual and Supreme Soul and refuting the doctrine of Avidyā), *Āgama-prāmāṇya* (on defence of the orthodox Bhāgavata or Pañcharātra school against Śaṅkara's criticism), *Gītārtha-saṅgraha* (analysing its text as an exposition of Bhakti doctrine giving only a subordinate position to the Karma-yoga and Jñāna-yoga), *Mahāpurusha-nirṇaya* and *Stotra-ratna.*

Yāmunāchārya is stated to have been the real founder of the Viśishṭādvaita or Śrīvaishṇava school and to have "laid the foundation of all the doctrines that go under Rāmānuja's name."

YAŚAḤKĪRTI (fl. 1500). An Apabhraṁśa poet and author of *Pāṇḍava-purāṇa* (q.v.), *Harivaṁśa-purāṇa* and *Chandraprabha-charita* (on the story of Chandraprabha in 11 *Sandhis*). For story of the first two works, see *Riṭṭha-ṇemi-chariu, Mahābhārata.*

YAŚAḤPĀLA (fl. 13th cent.). A Jaina Sanskrit dramatist and son of Dhanadeva (a minister) and Rukmiṇī of the Moḍha Bania caste. The author served the Chakravartin Abhayadeva or Abhayapāla, who reigned after Kumārapāla from A.D. 1229-32. He is the author of the *Moharāja-parājaya* (q.v.), depicting the conversion of the king to Jainism and in consequence his promulgating the doctrine of ahiṁsā and prohibiting the practice of confiscating the property of those who died without heirs.

YAŚAŚCHANDRA (fl. 12th cent.). A Sanskrit dramatist, who was son of Padmachandra and grandson of Dhanadeva and was a minister of a prince of Śākambharī. He is the author of the *Mudrita-kumuda-chandra,* a drama (*Prakaraṇa*) in 5 Acts, recording the controversy, which took place in 1124 in the presence of king Jayasiṁha of Gujarāt (1094-1142) between two Jaina teachers, the Śvetāmbara Devasūri and the Digambara Kumudachandra, in which the latter, with a pun on his name, was completely sealed up (*mudrita*).

YAŚASKARA. See *Śobhākara.*

YAŚASTILAKA-CHAMPŪ. A Sanskrit Champū in eight chapters by Somadeva (q.v.), a Digambara Jaina poet, which was composed

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in A.D. 959. It deals with the legend of yaśodhara, his death and repeated rebirths and final conversion to Jainism.

Māridatta, a sensualist ruler of the city of Rājapura in the Yaudheya country, decides to offer to the goddess of the family a pair of all beings, including human ones. He is ready to sacrifice even an ascetic pair, a boy and a girl. The young people are no other than the children of Māridatta's own sister whom Sudatta, an ascetic, has sent on purpose. The king, however, questions them as to their history; the children narrate the story of king Yośodhara, Lord of Avantī, with his capital Ujjain, the machinations of his wife Amṛitamati, his conversion to Jaina faith and assassination by Amṛitamati of the king and his mother. At last, the king and his mother are re-born, with knowledge of the past as the twin children of Māridatta's sister. King Māridatta is now induced to listen to Sudatta, and in the end is converted to Jainism along with the goddess and his people. The last three chapters of this work are devoted to a discussion of the Jaina dogmas so much so that this part is often taken to be a manual of Jainism for laymen.

The work, composed in full kāvya style, displays great erudition and linguistic attainments of its writer. See *Yośodhara-charita*.

YASHAPĀL TAṆḌON. See *Purāṇa-vishaya-samanukramiṇikā*.

YĀSKA. The first commentator on the *Ṛigveda*, whose date is uncertain; some scholars consider him to be pre-Pāṇini writer, while others believe him to be post-Pāṇini, but the former view is generally accepted. In his celebrated Sanskrit work, *Nirukta* (see *Vedāṅga*), he explains quite a number of Vedic verses on the basis of the *Nighaṇṭus*, ascribed to him. In interpreting the verses, Yāska depends chiefly on etymology and sometimes suggests more meanings than one of the same word. *Kāvyālaṅkāra-sūtra*, a work on poetics in an aphoristic style, is also attributed to Yāska.

YAŚODHARA (fl. 13th cent.). A Bengali Brāhmaṇa and author in Sanskrit of *Rasa-prakāśa-sudhākara*, an Āyurvedic treatise.

YAŚODHARA (fl. middle 13th cent.). Author of Sanskrit *Jayamaṅgalā* (a comm. on the *Kāmasūtra* of Vātsyāyana), whose patron was the Chāhamāna king Vīsaladeva; the comm. explains some of the obscure words in the *Kāmasūtra*.

YAŚODHARA-CHARITA (*Jasahara-chariu*). An Apabhraṁśa poem by Pushpadanta (q.v.; fl. 10th cent.), which consists of 4 *Sandhis*. The story of Yaśodhara is very popular in Jaina literature; Sanskrit works *Yaśodhara-charita* by Kanakasena Vādirāja, *Yaśastilaka-champū* (q.v.) by Somadeva and *Yaśodhara-charita* by Māṇikya Sūri already treat of Yaśodhara-story.

Rājā Māridatta asks Bhairavānanda to confer on him supernatural power; the latter suggests that couples of all the animals be sacrificed before the goddess Chaṇḍamārī. Couples of animals are arranged but human couple is difficult to get. At last, Abhayaruchi and Abhayamati, the two disciples of Sudatta, a Jaina ascetic, are brought to the temple but the Rājā is greatly impressed by their asceticism. On enquiry by the Rājā, Abhayaruchi explains the causes of their asceticism.

Rājā Yaśorha, with the queen Chandramatī and son, Yaśodhara reign over Ujjayinī; when Yaśodhara grows young he marries princess Amṛitamati, and after his father's renunciation, begins to rule. Yaśodhara leads a luxurious life; once he has a bad dream. To allay its malignant effect, his mother suggests

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sacrifice of an animal. At the suggestion of Yaśodhara, a cock is sacrificed; the Rājā, however, is adamant to go to forest. But before he can do so, he and his mother are poisoned by Amṛitamati, who is a characterless lady; Jasavaī, Yaśodhara's son, performs all the rites. After passing many lives as animals, Yaśodhara and his mother are born as son and daughter to Jasavaī, who are named as Abhayaruchi and Abhayamati. When Jasavaī asks Sudatta about his father and grandmother, he is informed that Abhayaruchi and Abhayamati were his father and grandmother in previous lives and that his mother was in the 5th hell.

Jasavaī wants to become an ascetic; Abhayaruchi and Abhayamati are admitted to the Order but as *Kshullaka* on account of their young age. It is when they are begging food in the city, they are caught hold of by the government servants and brought to the temple for sacrifice. Ultimately, Māridatta and Bhairavānanda are initiated to the Jaina faith; in due course, Abhayaruchi and Abhyamati are also admitted as *Bhikshu* and *Bhikshuṇī*.

At places, the poet glorifies *Pañchakalyāṇa-vidhāna*, a vow with fasting.

YAŚODHARA-CHARITA. A Sanskrit kāvya in 4 cantos by a Digambara Jaina poet Kanakasena Vādirāja (q.v.), which is a Digambara version of the narrative. The poem, composed prior to 950, narrates the life of Yaśodhara of Ujjain, a saintly king of Jaina sect. See *Yaśastilaka-champū*.

YAŚODHARA-CHARITA. A Sanskrit poem by Māṇikya Sūri (11th cent.), which is a Śvetāmbara version of the *Yaśodhara-charita*.

YAŚOVARMAN. See *Rāmābhyudaya*.

YAŚOVIJAYA (1608-88). A Jaina Prakrit poet of Tapāgachcha and author of *Adhyātma-parīkshā* (q.v.), a work on spiritual matters.

YATIRĀJA-VIJAYA. See *Varadāchārya*.

YATIVṚISHABHA. See *Tiloyapaṇṇatti*.

YAVANA-JĀTAKA. See *Mīnarāja-jātaka*.

YAYĀTI-CHARITA. A seven-Act Sanskrit drama by Pratāpa-rudradeva (q.v.), describing the love of Yayāti and Śarmishṭhā.

At the time of Devayānī's marriage with king Yayāti, Śukra, Devayānī's father, obtains the king's promise that he will never take Devayānī's servant, Śarmishṭhā to his bed, but after some time the king falls in love with her and espouses her privately. The intrigue continues until Yayāti has two sons by Devayānī and three by Śarmishṭhā. When Śukra comes to know of this, he punishes Yayāti by premature decay, with permission, however, to grant his infirmities to anyone who accepts them. Yayāti appeals to his sons of whom the youngest alone, Puru, consents to accept the burden. After a sufficient period, Yayāti takes back his decrepitude and retires to the forest after giving sovereignty of the world to Puru in reward of his filial piety. All the sons of Yayāti were the founders of the distinguished races: Yadu gave birth to the Yādavas, Turvasu to the Yavanas, Druhya was the ancestor of the Bhojas, and Anu of the Mlechchhas. The Pauravas were the descendants of Puru, in whose line flourished the Kaurava and Pāṇḍava families.

YELIZARENKOYA, TATYANA. A Russian Indologist, who has published commentaries in Russian on the *Rigveda* and *Atharvaveda* (1985); the tr. into Russian has been done by the poet Vladimir Tikhomirov. The work is titled: "May the Earth and the Heaven Hear Me".

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YIŚU-CHARITAM. See *Śrī Nīlakaṇṭha Śāstrī*.

YOGĀCHĀRABHŪMI-ŚĀSTRA. A philosophical work in Sanskrit by Asaṅga (q.v.); also called *Saptadaśa-bhūmi-śāstra*. Some scholars, however, attribute it to his teacher Maitreyanātha. Representing the Yogāchāra-vijñānavāda school of Buddhism, only a portion of this work, called *Bodhisattava-bhūmi*, has come down to us. The portion, in prose, represents the fifteenth of the seventeen steps taught in this work; in the last step no trace of *Karman* remains.

YOGADHYĀNA MIŚRA. See *Kshetra-tattvadīpikā*.

YOGĀNANDA NĀTHA (fl. perhaps 16th cent.). Author in Sanskrit of an Āyurvedic work : *Āyurveda-sūtra* (q.v.).

YOGASĀRA. See *Jogasāru*.

YOGASĀRA. See *Yogichandra Muni*.

YOGA-SŪTRA. A Sanskrit work, ascribed to Patañjali (q.v.), which, in its four parts, deals with : *Samādhi* (nature of concentration), *Sādhana* (means of attaining Samādhi), *Vibhūti* (winning of supernatural power), and *Kaivalya* (a state which results from complete concentration). The relation of the individual spirit to God is treated as part of the ethic of *Yoga or Kriyā-yoga*. The earliest comm. on the *Yoga-sūtra* is that of Vyāsa (q.v.), who gives therein a standard exposition of the Yoga principles.

YOGA-VĀSISHṬHA. A Sanskrit work, reputed as an appendix to the *Rāmāyaṇa* (q.v.) and not much distinguished from the Vedānta. In its six sections: Vairāgya, Mumukshuvyavahāra, Utpatti, Sthiti, Upaśama and Nirvāṇa, it deals with all manner of topics including final release. Perhaps written before the 9th cent., in it Vasishṭha is represented as the speaker and Rāma as the listener.

YOGEŚVARĀNANDA SARASVATI. A sage, who wrote an exposition of the pure Advaita and the Nirguṇa Brahman; of this exposition, Abhyudayānanda gave an Eng. version under the title : *The Essential Colournessness of the Absolute*; Yogeśvarānanda's earlier work in Hindi is *Brahma-vijñāna* (Science of Divinity; 1964).

YOGICHANDRA MUNI (fl. 12th cent.). A Jaina Apabhraṁśa poet and author of *Yogasāra* (or *Dohāsāra*), a poem in 108 stanzas on spiritual didacticism, depicting the last stage of the Apabhraṁśa language.

YOGINDRA. Same as Joindu (q.v.).

YOGLOKA (fl. 9th-11th cent.). A Sanskrit writer on *Dharmaśāstra*, who is known only from quotations. He is often criticised and taunted by Jīmūtavāhana, a much junior to him.

YOUNGER, PAUL. An Indologist, whose chief work, *The Indian Religious Tradition* (1970) has been pub. from Vārāṇasi, where he stayed for some time.

YUDHISHṬHIRA MĪMĀṂSAKA (1909-). A Sanskrit scholar, whose chief works are: *Vedic-Chhandomīmāṁsā* (1959), *Vedic-svara- mīmāṁsā*, *Saṁskṛita Vyākaraṇa-śāstra kā Itihāsa* (3 Pts., 1951-73); he has ed. a number of Sanskrit works including those of Dayānanda Sarasvatī and has also commented in Hindi on the *Mahābhāshya*.

YUDHISHṬHIRA-VIJAYA. See *Vāsudeva*.

YUKTI-KALPATARU. A Sanskrit work on *Nīti-śāstra*, attributed to Bhoja (q.v.). While dealing with statecraft and politics, it discusses technical subjects like buildings of cities, testing of jewels and weapons, cons-

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truction of boats, etc.

YUYAMA, AKIRA. A modern Indologist, whose chief work is: *A Bibliography of the Sanskrit Texts of the Saddharma-puṇḍarīka-sūtra* (Canberra, 1970).

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Z

ZACHARIAE, THEODOR (1851-1934). A German Indologist, who worked in the Bodleian Library, Oxford and later in the India Office and the British Museum in London. He became Reader in Greifswald in 1883, went to Halle in 1890 and was appointed full Professor only in 1921. He made a deep study of Sanskrit lexicography. He ed. Śāsvata's *Anekārtha-samuchchaya* (Berlin, 1882), Hemachandra's *Anekārtha-saṅgraha* (1893), and *Anekārtha-kośa* (1897). He wrote "Contribution to Indian Lexicography" (1883) and "Indian Dictionaries" (1897). He used all available manuscripts for his text-editions and made use of the commentaries.

Zachariae wrote a number of papers on Indian philology, on comparative literature and on comparative folklore (pub. collectively in 1920). He had collected material from various sources and discussed the problems (Singapore, 1963). His thesis (in German) for qualifying as a University Professor was "The Bṛihaspati-tattva. Studies in post-Puranic Śaivism in India and Indonesia". His main interest throughout his life was devoted to the history of Śaivism and he wrote several papers (in German), e.g., "A Precursor of Śaiva Siddhānta in Ancient Javanese Literature", "Madhava's method of using source material shown in respect of two chapters of *Sarva-darśana-saṅgraha*", "Indo-European and Non-Indo-European Elements in the Mysticism of Kashmir Śaivism", etc. His chief work (in German) was "Studies in the History of Śaivism"; its Ist part was pub. (1939) as "Śaivite Systems of Thought in Ancient Javanese Literature" and the second part entitled "Śaiva Systematics of the Bṛihaspati-tattva" was ready for print but could not be pub. on account of the War. He also contributed a number of shorter papers to learned journals.

ZALIZNYAK, A.A. A modern Russian Indologist, whose chief work is : 'Essays on the Phonology of the Oriental Languages' (1975).

ZANGERBERG, F. A modern German scholar, who specializes in Indian philosophy.

ZBAVITEL, DUSAN (1925-). A Czech Indologist, who is an accomplished Sanskrit scholar. He has ed. in Czech 'Wisdom and Art of Ancient Indians' (tittle rendered into Eng.; Prague, 1971), which is a fascinating story of Indian civilization.

ZIESENISS, ALEXANDER (1899-1945). A German Indologist, who devoted himself to the study of Indian texts and Indian religion in Java, particularly to Śaivite texts. The thesis (in German) for his doctorate was "The Rama Story with the Malays, its Origin and Formation", in which he compared two Malay versions with the Indian Rāmāyaṇa. The thesis was tr. into English by P.W.

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Burch as "The Rāma Saga in Malaysia"

ZIMMER, HEINRICH, SR. (1851-1910). A German Indologist, who was Professor for Indology and Comparative Linguistics. His chief work is *Altindisches Leben. Die Kultur der vedischen Arier* (Life in Ancient India. The Culture of the Vedic Aryans, 1879). It deals with all aspects of Indian life; it contains chapters on agriculture, livestock, plants and minerals. The second volume discusses society, the caste system and economics. It mentions the Vedic people as 'a people, young and full of confidence in their gods, used to modesty, morality and respect for women'; the work also treats of Vedic cosmogony and Jyotish.

ZIMMER, HEINRICH, JR. (1890-1943). A German Indologist, who was son of Zimmer Sr. (q.v.). He undertook to interpret Indian myths and legends. He also studied philosophy and Yoga and attempted to explain the ideals underlying Indian art. His chief works are: 'Studies on the History of Gotras' (1913), 'Art and Yoga' (1926), 'Eternal India, leitmotifs of Indian Being' (1930), *Indische Sphaeren* (1935; containing four essays), 'Māyā, Indian Myth', 'Wisdom of India, Tales and Symbols', *Hindu Medicine* (1940), *Myths and Symbols in Indian Art and Civilization* (1946), *The King and the Corpse. Tales of Soul's Conquest of Evil*, *Philosophies of India* (based on Zimmer's lecture-notes), and *The Art of Indian Asia, Its Mythology and Transformation* (vol. I contains the text; vol. II. the illustrations; 1955); it is ed. by Joseph Campbell. Zimmer lectured at Balliol College, Oxford, John Hopkins University, Baltimore before he became a Visiting Professor at Columbia University, New York.

ZIMMERMANN, F. (1851-1917). A German Indologist, whose chief work is: *Catechism based on Sutta-piṭaka* and *Vinaya-piṭaka* (a message of Buddhism).

ZUKOVSKAJA, N. L. A modern Russian scholar of Buddhism, whose chief work is: *Sovetskaja buddhologija* (*bibliograficeskij obzor za* A.D. 1959-69 gody).

ZÜRCHER, ERIK (1928-). A scholar, who wrote a comprehensive study of the early period of Chinese Buddhism from its beginnings in the first century to the early fifth century: *The Buddhist Conquest of China* (Leiden, 1959, reprint, 1972).

ZYSK, KENNETH GREGORY (1950-). An American Indologist, who is Hannah Post-Doctoral Fellow in the Institute for the History and Philosophy of Science and Technology, University of Toronto, Canada. His works are: *Religious Healing in the Vedas*, with tr. and annotations of medical hymns from the *Ṛigveda* and the *Atharvaveda* (1985-86) and several articles on Ayurvedic sciences in the Vedas. He has also reviewed a number of books, mainly on Indian medicine.

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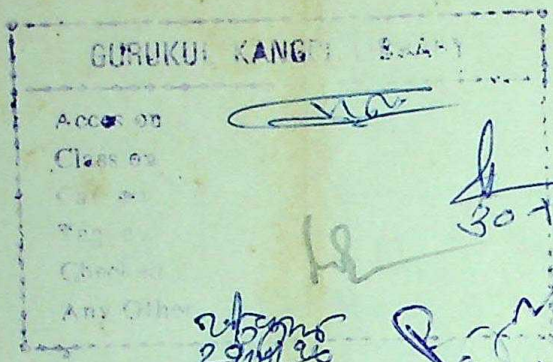

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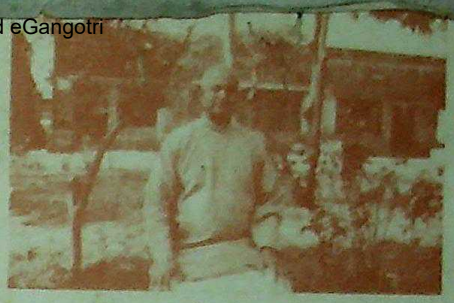

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With the active assistance of eminent Indian scholars, he has prepared *International Encyclopaedia of Indian Literature* which is being published in all major Indian languages by MITTAL PUBLICATIONS. He is currently working on a gigantic project of *Hindu Encyclopaedia*.

Holding a doctorate in English Literature from Panjab University, Dr. Garg has been associated with Gurukula Kangri Vishwavidyalaya, Hardwar for some 35 years, where he has worked as Senior Lecturer, Registrar and Vice-Chancellor.

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